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ROOTS

BY ROB ANDREWS

BANSHEE



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Banshee: "One minute you're on top of the world, the next you're worried that everything's gonna fall apart."

Each issue, Hit Parader journeys back in time to learn about the formative years of a rock and roll celebrity. This month we're doing something a little different — looking at the formation of one of metal's hottest young bands, Banshee.

This is a different kind of story from what you usually read in this space each month. Usually, **Hit Parader's Roots** column tells about the early years of a rock star — where he was born, what instruments he first played and how he got into his initial bands. This time, however, we're gonna tell you the inside story of how a band landed a record deal — the wheelings and dealings that got Banshee's current album, **Race Against Time**, on Titanium Records — a new subsidiary of giant Atlantic Records. It's a tale that should be interesting to any of you who dream of one day having a major label deal. And as you will see, it's not as easy as you think.

Our story starts some nine months ago when Jason Flom, Vice President of A&R for Atlantic Records, picks up his metal hotline to call the forces-that-be at Titanium Records — the label best known for introducing Jake E. Lee's new band, Badlands, to the world. Flom tells the Titanium folks about a hot new band he's discovered in Kansas City called Banshee — a four-man unit consisting of vocalist Tommy Lee Flood, bassist Bill Westfall, drummer Kent Burnham and guitarist Terry Dunn. Banshee have already released an inexpensively produced EP on Metal Blade Records, which has become one of the best-selling indie vinyl ventures of the year. Flom feels the buzz is out about Banshee and that somebody should get behind these guys in a hurry.

A showcase is arranged for Titanium out in Kansas City. The band's rehearsal hall — basically an old warehouse on the outskirts of town — is decked out with the group's full

allotment of stage props, lights and gear. It's an impressive sight. The showcase goes well; Flood's charisma and big voice convince the label execs that this, in fact, could be a very big band. It's agreed that lawyers for both sides will begin negotiations the following week for a record deal.

Weeks pass. Phone calls between lawyers, as well as between Titanium and the band's manager, Chris Ellis, earn AT&T a small fortune. One day it seems like headway is being made, the next day a major step backwards is taken. It's an arduous and frustrating process. Finally it seems like an agreement has been reached on the amount of money the band will receive to record their debut LP, then a snag develops over a bonus clause. The guys in the band, all of whom need to work day jobs to pay their rent, are the ones who suffer the most.

"It was real tough on us," Flood remembers. "We've been together as a band for a few years, and we've waited for the opportunity to get signed to a big label. Then you start letting other people control your destiny and you live and die by their decisions. One minute you're on top of the world, thinking everything's gonna work out perfectly, the next moment you're concerned the whole deal is gonna fall apart."

Finally in February, 1989, the deal between Titanium and Banshee is signed. The next problem is deciding where the band will record and who will produce. Through contacts at Titanium, they are brought to New York to work on the album at the world-famous Record Plant, a studio where everyone from Kiss to Badlands has recorded over the years. The band chooses Jon Matthias as their producer, and the album is begun. Since Banshee are on a limited budget, work goes quickly. So quickly, in fact, that within a week, all ten of the album's basic tracks have been laid down. Two weeks later the disc is mixed and mastered. By the end of March, the finished tapes are turned over to Titanium. Then the wait begins until the disc is released — much to the band's regret, not until late August.

"It's been a real interesting process," Flood admits. "Some things have gone more smoothly than we could have hoped, others haven't worked quite as well as we'd have liked. It was tough having to wait four or five months for the record to come out. We'd tell our friends back home in Kansas City that the record was done, and they'd wonder why we were still working our day jobs. But now it's out — the worst part is over. Now we're ready to go on the road and kick some ass!" □

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INFORMATION CENTER

Have you seen **Motley Crue's Vince Neil** lately? If you have, you might have done a double take because Vince is looking a little different these days. Nah, the golden blond tresses are still there and his athletic build looks as good as ever. But according to those in-the-know, Mr. Neil has gone in for a bit of plastic surgery on his face. Evi-

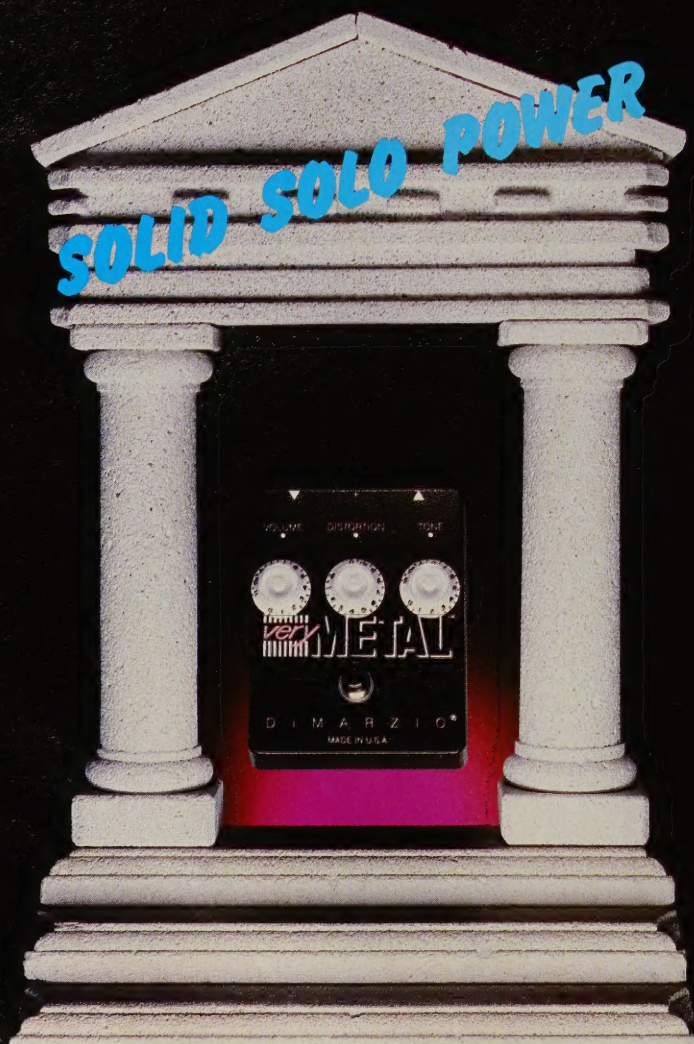
dently, Vince looked at one-too-many pictures of Michael Jackson and decided to have some slight alterations done on his nose and cheeks. Here's looking at you Vince!

Poison's Bret Michaels is a man with a boundless energy. Not only has he been touring the world for the past year in support of his band's quadruple LP, **Open Up And Say Ahh!**, but he's also found time to write ten songs for his girlfriend, whose debut album Bret also hopes to produce. If that wasn't enough (and don't you think it ought to be), Bret is attempting to negotiate a deal for his latest "discovery" with Capitol Records—Poison's home base.

By now some of you out there might have gotten a few laughs from the extensive coverage that supermarket tabloids have given the supposed romance between **Bon Jovi's guitarist Richie Sambora** and rock's first lady **Cher**. Apparently there is quite a bit of truth to the stories—the pair *have* been spending a great deal of time together but no, the reports of impending nuptials are far from true. Here's our best wishes to this happy couple!

Lita Ford is still looking for musicians to complete her new band. Ford fired everyone in her group at the end of her highly successful world tour, believing she needed to surround herself with great music to attain superstar status. The process of finding those stellar talents, however, has been much more difficult than the blond bombshell had originally expected. But with the group now totally complete, Lita has resumed recording her new LP in London and hopes to find the new disc out in March.

Is **Metallica's James Hetfield** driving his manager crazy? . . . Is **Guns N' Roses' Axl Rose** considering recording a solo LP? . . . Are **Kiss' Gene Simmons** and **Paul Stanley** having personality clashes?



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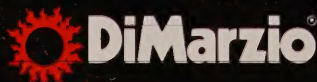


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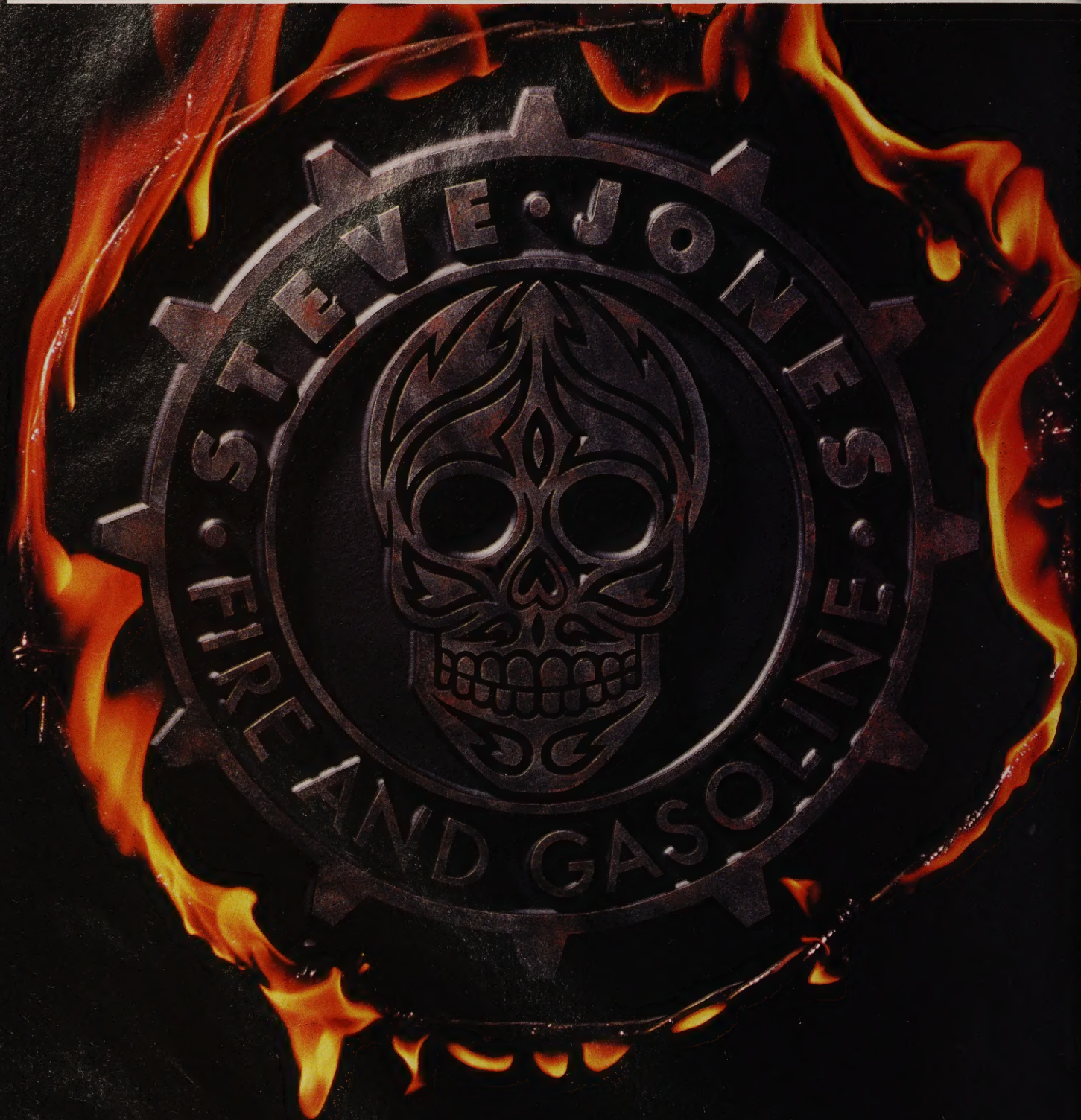


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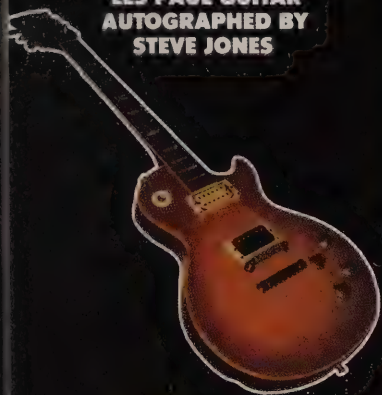
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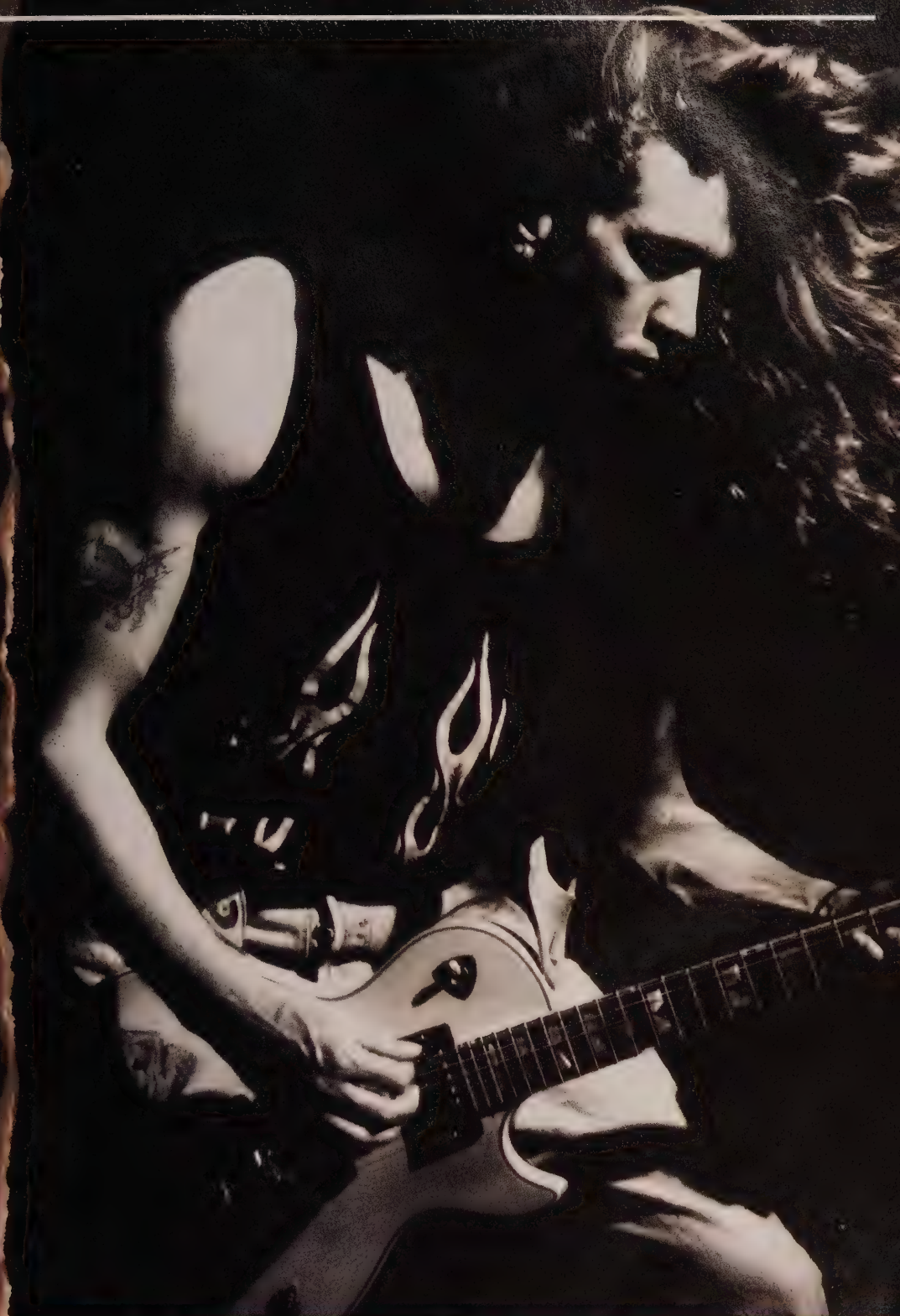
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HERO WORSHIP

BY JODI SUMMERS

Did you ever wonder who were the heroes of your heroes? Well, we've decided to ask the biggest names in the metal world that exact question, and we guarantee that the answers will surprise you.

"Spiderman is one of my heroes. As far as guitarists go, Steve Vai is great, when I first heard him, my face just fell off on the floor. I thought it was impossible to play like that, but he does. I first heard him in the movie *Crossroads*. I knew of him, but never really saw him play until I saw him play with Roth. It frustrates me because I wish I could play like that too."

Mick Mars
Mötley Crüe

"Guitar wise, obviously Eddie Van Halen. But overall, Elton John has had the biggest influence on me. He's the only person I can listen to. I don't listen to much rock. I'll listen to everything that comes out, but I really can't listen to too much too often. I prefer to listen to classical music."

Vito Bratta
White Lion

"I started playing guitar when I was 13 years old and the first people I got into were definitely Jimi Hendrix, Jeff Beck, Johnny Winter, Eric Clapton and Ritchie Blackmore. I was into all these great guitar players, but if I had to pinpoint one, Jimi Hendrix is THE big influence. Not playing wise, but feeling wise. The atmosphere around his playing still directs me a lot even though I don't sound like him. I never tried to copy his stuff, but there's a certain magic to his playing, definitely."

Matthias Jabs
Scorpions

"Everybody, everybody that you could think of. Obviously in my music you can hear the Deep Purple references and the Black Sabbath references but at the same time you hear Ray Charles or *Porgy And Bess*. My style has always been a conglomeration of different types of music. I like 138 beats a minute, but I can pull just as much inspiration from reggae as from Metallica."

David Lee Roth

"I still think Paul McCartney is the best bass player who ever walked on the face of the earth, *With A Little Help From My*



JENNIFER ROSE

Kip Winger: "I still think Paul McCartney is the best bass player who ever walked on the face of the earth."

Friends is the best bass part ever recorded. Beatles, James Gang, Grand Funk, as bands. As people, Alice Cooper was one of my heroes. *Tubular Bells* was one of the albums that I thought of as an anthem."

Kip Winger
Winger

they even had a record. All of us have our idols, all of us can look back and say, 'Well, if it wasn't for this person or that kind of music then I wouldn't have gone the way I've gone.' To me, Ozzy, Bill, Geezer and Tony were the first true heavy metal band ever. They were the origin of heavy metal. I don't know any other band that did that to me."

Rob Halford
Judas Priest

"Jimi Hendrix. I used to like Steven Tyler even though he's not a guitarist. I really liked his voice when I was a kid; Aerosmith's *Live Bootleg* is one of my favorite albums. As a matter of fact, Jeff Keith and I were jamming to some Aerosmith from that era earlier today."

Frank Hannon
Tesla

"Vocally it's Klaus Meine, but I think that's pretty obvious. My style is reflective of his. I also admire all the great people; Ian Gillen, Coverdale, Ronnie Dio, Halford."

Don Dokken

"Jimmy Page was impressive to me. Just the way he looked at everything, I just thought he's so cool. But there were a lot of players, Brian May of Queen, Gary Moore, Brian Robertson who was playing with Thin Lizzy . . ."

Steve Clark
Def Leppard □

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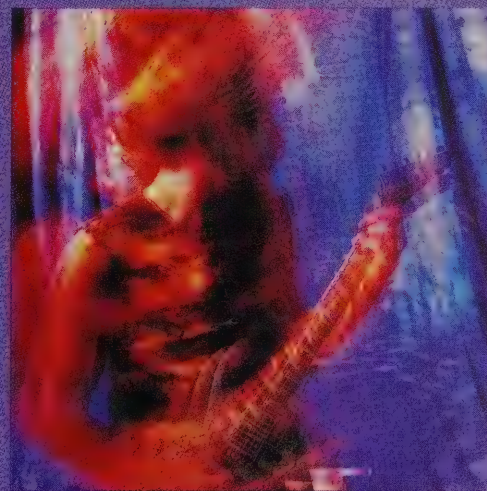
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AEROSMITH

PUMP IT UP

BOSTON BAD BOYS
SHOW OFF THEIR
TALENTS ON **PUMP**.

BY BOB BUCHANAN

Steven Tyler has always been one of rock's most energetic personalities. It didn't matter if he was inspired by cocaine, booze or simply the adrenalin rush of Aerosmith's music, Tyler always seemed to have a bottomless pit of enthusiasm for life, love and rock and roll. These days, however, Tyler is "up", even for his hyperkinetic self. He's riding on pure rock power, letting the excitement of Aerosmith's latest vinyl victory, **Pump**, carry him to new vistas of fast-talking, faster-moving excitement. In fact, it sometimes seems that ol' Mr. Tyler can barely restrain himself from bursting with pride over his band's latest accomplishments.

"Things went so great on this album that it was almost hard for me to believe it," he said. "We had a lot of weight on our shoulders this time, because **Permanent Vacation** did so well. Everyone at our record label was telling us what to do and how to do it. But our attitude is that nobody knows Aerosmith like Aerosmith, so we just kinda closed the door on everyone and went to work. We didn't set out to top ourselves, but we did."

Judging by new songs like *The Other Side*, *Jamie's Got A Gun* and *Don't Get Mad, Get Even*, Aerosmith may well have put together their strongest collection of songs yet. With Tyler's voice never better, and the rest of the band — guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton and drummer Joey

Kramer — playing with the precision of a well-oiled rock and roll machine, **Pump** reaffirms Aerosmith's position as America's preeminent rock and roll institution. It's a place Tyler and the boys feel very comfortable calling home.

"We like being on top," he said. "We're still creating new ways for our music to grow. That's why I get a little pissed off when people start placing us in certain categories and assuming they know exactly what kind of music we're gonna play. Hell, I don't even know what we're gonna come up with. This album, for example, is a lot heavier — more of a 'groove' album — than the last one was. Both are Aerosmith albums, but I'll tell anyone who thinks we're just making a new version of the last album to go fuck themselves.

"We wanted to make sure we had our best material on this record," he added. "You may notice there are only 10 tracks on the album. That wasn't us trying to be cheap and not give everyone value for their dollar. We come from the old school in certain ways, and we think that a record that's got 14 or 15 tracks naturally has some songs that got lost in the shuffle. We love all our songs too much to see that happen. That's why we decided to just put 10 tracks on the album, then maybe release a four- or five-song EP after we've been on tour a few months. We recorded 16 tracks for this album, so the music's there, believe me."

Once again, Aerosmith's musical vocabulary



has been expanded by a collaboration with outside songwriters who have helped fill the band's song larder. As on **Permanent Vacation**, both Desmond Child and Jim Vallance made major contributions to the new LP, though Vallance emerges as the band's preeminent outside writing force on this disc. Tyler, while defending the songwriting skills of Aerosmith's members, is quick to compliment Vallance on his help.

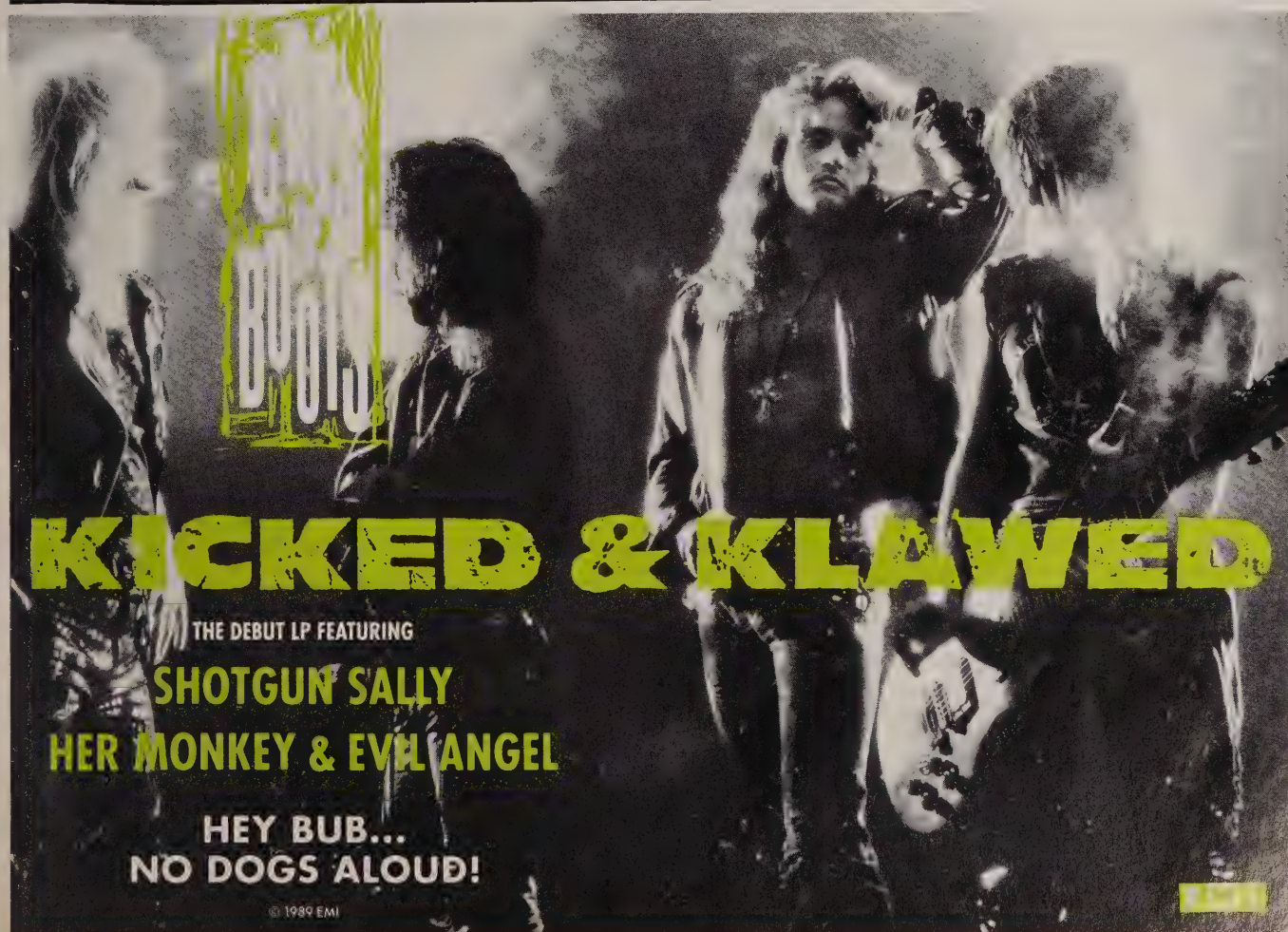
"We wrote some of the best songs of our lives for this record," he said. "But it's a fact of life these days that a lot of bands are using some outside friends to help with the material on an album. We did it last time and it worked out real well. Those guys didn't write songs *for* us; they wrote Aerosmith songs *with* us. That's the same way we worked this time. Desmond Child really wasn't that involved on this album. In fact, he really only helped us on one chorus of one song. But we hung out with Jim Vallance quite a bit and did a lot of work before we even got into his home 24-track studio. The guy is really talented and he loves Aerosmith. That's why we're able to work so well together."

Of course, a new problem — albeit a nice one — that develops for a band like Aerosmith with each passing LP is how do they fit their latest batch of songs into their stage set? With a limited amount of time under the spotlight and 16 years of rock classics to choose from,

it's become quite a challenge for the boys to figure out which numbers to include in Aerosmith's 1989-'90 tour package.

It's a bigger problem every time we go on the road," Tyler said. "You want to promote the record and play a bunch of the new songs, but what are you gonna do? Can you drop *Train Kept A-Rollin'*? Can you not play *Dream On* or *Back In The Saddle*? Even newer songs like *Dude* or *Angel* are things people come to hear us play. What do you drop from the set? We can't play for three hours every night, because we'll drop in our tracks after two weeks. But that's the price you've gotta pay when you're as successful as we've been for so long. Come to think of it, it's not a bad situation to be in.

"We're real anxious to get back on the road," he added. "I don't think we ever had as much fun as we did on our last tour. We were on the road for more than a year and we never wanted to stop. There wasn't an 'off' night in the bunch. But that's the thing with Aerosmith these days. Now that we don't have half of Peru up our noses, we're really aware of everything we're doing. That's why we always put on a great show. We live for getting up there and rockin' our asses off. Rock and roll is fun for us these days, more than it's ever been before. I'll bet there isn't another band on earth who can say, after nearly 20 years of playing every place on the planet, that they're having more fun than ever. That's the secret of Aerosmith's success." □



JUNKYARD

QUALITY GOODS

BLUES/METAL MONGERS WIN FAVORABLE RESPONSE WITH DEBUT DISC.

BY FRANK WALTERS

Junkyard ain't pretty. They'd rather hang out at a tractor pull than at a glitzy nightclub. They're more at home decked out in plaid workshirts than in some satin or leather monstrosity. There's no doubt about it, vocalist David Roach, guitarists Chris Gates and Brian Baker, drummer Patrick Michael Muzingo and bassist Clay Anthony are a little out of step with the rock mainstream of the late '80s. But when it comes to cranking out top-flight, hard-hitting rock and roll, these Texas natives are as hip as any band in the metal world.

"We don't think about how we're gonna look onstage," Gates said. "We don't spend time picking out our clothes and worrying about our choreography. Junkyard is like getting assaulted with a brick. We look and act more like car mechanics than rock and roll stars, and that's the way we like it. The important thing is that we all like each other and work real well together. We put all our energy into our music, rather than into our stage poses. We just hammer out the music as best we can. I guess you could call what we do working class rock, not jet set rock."

Despite their low-key approach to their craft, the members of Junkyard have certainly made a big impact on the metal scene recently. With the release of their self-titled debut LP, they've carved out a special niche for themselves on the crowded L.A. rock scene. (They moved to L.A. from Texas in 1986.) Their clever lyrics, infectious riffs and rugged instrumentals separate Junkyard from their compatriots, on one hand, yet link them to the West Coast's growing rock legacy on the other.

"We don't go around trying to show how different we are from the other bands out here," Gates said. "It happens that you can usually tell what clique a band is part of simply by hearing their name, and we wanted to avoid that. We have a very diverse musical background, with everything from the blues to opera playing some role in it, so we didn't want to be classified as just another metal band. You can tell we're not like most of the other musicians out here. It's not hard to see we're from someplace else—most likely jail."

It was back in November of 1986 that the band's founding members, Gates and Roach, emigrated to L.A. to seek their fame and fortune—or at least find some solid rock and roll musicians. For six months, they struggled to find rockers who shared their musical vision—and who could play more than three chords. Eventually, the pieces



Junkyard (l. to r.): Brian Baker, Chris Gates, Dave Roach, Clay Anthony, Patrick Muzingo.

began to fall together. Dozens of musicians filtered through Junkyard's lineup, but only the best stuck around for more than a few days.

"Most of the musicians we met out here were more interested in hanging out than in playing hard," Gates said. "Everyone seemed either to not have a clue how to play their instrument or had a serious drug habit. Nobody wanted to work hard; they just wanted to pretend to be rock stars. I didn't move halfway across the country to hang out and pretend."

Once the band's lineup was set, they hit the city's burgeoning club scene, honing their songs to a razor-sharp edge. It took two years, but eventually they landed a major label recording contract and headed

into the studio with producer Tom Werman (of Motley Crue fame) to work on their debut LP. Filled with impassioned, blues-based rockers like *Shot In The Dark*, *Booze* and *Life Sentence*, the disc instantly put Junkyard on the rock and roll map, marking them as a band with power, passion and conviction. Those elements, Gates believes, will eventually carry this group all the way to the top.

"Junkyard is where everyone in this band comes together," he said. "It's a common ground of three-chord, stripped-down rock and roll. It's natural for us. When I sing, I attack the song. I jump into it. All of us do what feels right. People can sense that this music comes from the heart, not from the pocketbook. That makes a big difference." □

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CAUGHT IN THE ACT

BY ROB ANDREWS

BADLANDS



WILLIAM HAMES

Badlands' Ray Gillen: "As an opening act we've got to keep everything under control."

For a new band, hitting the road is both a dream and a potential nightmare. The opportunity to finally bring to life music you've worked on for months in the recording studio is fantastic. But suddenly the safety net is gone — you're out there to either put up or shut up. Badlands have certainly had no problem "putting up" during the last three months, hitting the road for the first time in support of their debut LP. But this quartet isn't exactly your average "new band" either. Guitarist Jake E. Lee (who spent the better part of four years touring the biggest arenas in the world with Ozzy Osbourne), vocalist Ray Gillen (who enjoyed a major arena tour

with Black Sabbath), drummer Eric Singer (another Sabbath alumnus) and bassist Greg Chaisson aren't about to have their feet turn to jelly at the sight of a big crowd.

"We looked forward to touring from the moment this band got together," Lee says. "We formed Badlands with the stage in mind. We made an album more to have a reason to tour than anything else. I haven't been onstage in three years — since my last tour with Ozzy. So getting back out there with these guys was really exciting."

Due to their "new" status in the rock world, Badlands has been relegated to opening act

status, at least for the time being. 35 minutes onstage each night barely gives these rock warriors time to loosen up, but as Gillen knows, a band has to start somewhere. And while Badlands' glory days may still be a few years in the future, the chance to reach big crowds and win over new fans is something these guys wouldn't pass up for anything.

"We played a headlining tour in Japan before we went on the road in America," the tall, good-looking singer says. "Over there, it was totally insane. We were playing for 90 minutes a night, and we really had the time to stretch out and have fun. We were able to jam a little on the songs from the album and add a few cover tunes too. We did a version of Bad Company's *Rock Steady* every night in Japan and the crowd just ate it up. Now, as the opening act, we've got to keep things more in control. You don't want to piss off the headliner. You want to just get out there, play the best set you can and get off the stage without going over your time limit."

No doubt about it, Badlands cram every ounce of rock and roll excitement possible into their time onstage. Opening with *Hard Driver*, a burning, churning rocker highlighting Lee's guitar histrionics, the group tears through almost every cut on their debut LP. Such favorites as *Winter's Call*, *Dancing On The Edge* and *Dreams In The Dark* each receive a warm, heartfelt response from the throngs of fans who have arrived to check out this "next big thing" on the hard rock scene.

Seemingly as soon as they come onstage, however, they're off, heading back to the relative serenity of their dressing room to cool off and greet the well-wishers who gather to meet and greet the band. Among them are a horde of extremely attractive young women, many of whom are there expressly to pay their respects to the charismatic Mr. Gillen. Ray, of course, is only too happy to meet his female admirers. But unlike many lascivious rockers who view such fan worship merely as a chance to unload some overactive male hormones, Gillen treats each and every one with respect and courtesy.

In another corner of the room, Singer and Chaisson sit, watching the bevy of female fans encircling Gillen. They smile at the activity, noting that such attention has become commonplace in the Badlands' camp — and everyone in the band loves it. "The girls have been turning out to see us," Singer says. "A lot of people said that our album was very male-oriented, but the girls seem to like it too. That's great. In my mind, Badlands is a band everyone can enjoy." □

XXZ



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PICK HIT

BY ANDY SECHER

SHARK ISLAND

VETERAN L.A. ROCKERS ENJOY THEIR SHOT AT BIG-TIME RECOGNITION.

Did you ever think for a second about the names rock bands use? Some of 'em are pretty damn stupid. Okay, monikers like Motley Crue and Metallica aren't too bad; at least they give the casual fan an indication of the personalities involved. But band names these days are getting stranger and stranger. Bang Tango? Tesla? Little Caesar? They sound more like dances or deli dishes than heavy metal bands. The latest group destined to raise an eyebrow or two is L.A.'s Shark Island. Shark Island? What's that, the place where the members of Great White go for a vacation?

"It was just a name we came up with when we got this band together," guitarist Spencer Sercomb said. "It doesn't have any special meaning. It just sounded good and when you're trying to get some recognition in a real competitive scene like L.A., you want a name that people will remember. It's almost irrelevant if people like your band or not — at least let 'em remember your name!"

The truth is that Sercomb, vocalist Richard Black, bassist Chris Heilmann and drummer Greg Ellis have had little trouble getting

people into their music since Shark Island formed in 1986. Their rock-solid approach has won them a dedicated cult of West Coast admirers who seem destined to carry the band's fame worldwide with the release of Shark Island's self-titled debut disc. This band doesn't want to be known for an outrageous look, bizarre melodies or even their strange name. They want to be known as a band that can play rock and roll with the best of 'em.

"Spencer and I have been part of this scene for a long time," Black said. "We both had our own groups, playing around L.A. six or seven years ago. We've learned what to do and what not to do. You won't see us dressing in ridiculous costumes or acting like we're high all the time. That's not us. We take what we do very seriously. We're musicians and we're proud of it. We do have our vices, I guess, but they don't have any bearing on the music we make. Shark Island is a musical band—we want people to listen to our music rather than look at us."

One of Shark Island's "vices" is Black's tendency to attract women of all sizes, shapes and colors to the band's shows. While the dark-haired frontman is too modest to discuss his, no doubt, countless backstage conquests, his partner-in-crime, Sercomb, is only too happy to spill the beans.

"Women seem to be drawn to this band like magnets," he said. "I don't know exactly what it is about us, but it's always been that way. Richard, in particular, is rather notorious around Los Angeles. There are nights, when we're playing in clubs, when I can look into the crowd and realize that we know every woman in the audience on a very personal level. And Richard knows more of 'em than anybody!"

Though Black's hectic social calendar would seem to preclude his having time for anything else, the group's first album proves that Shark Island take a great deal of care crafting each of their hard-rocking melodies. In fact, the group was so prolific that they were able to contribute two songs to the soundtrack of last summer's hit movie, **Bill And Ted's Excellent Adventure**, as well as finishing a full package of hits for their own album.

"Writing has never been a problem for us," Black said. "We enjoy making music that is challenging, yet is fun to listen to. We're more than just a band singing about getting drunk or getting laid, but we have a real rock and roll attitude too. I guess the easiest way to sum up Shark Island is to say we're multifaceted. People might notice us because of our name, but they'll remember us because of our music." □



JEFF KATZ

Shark Island (l. to r.): Chris Heilmann, Greg Ellis, Richard Black, Spencer Sercomb.

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Mötley Crüe

BETTER THAN EVER

SKIN-BEATER TOMMY LEE REVEALS THE SECRETS BEHIND
DR. FEELGOOD
BY CHARRIE FOGLIO

"**T**he vibe here has been so cool," Tommy Lee reminisces of his last few days at Little Mountain Recording Studios in Canada.

Aerosmith came over a couple of days ago to hear our shit and they said, "Fuckin' A, dudes!" Then we went over to listen to their stuff, and we said to them, "Fuckin' A, dudes!" There was some serious shit going down in this building.

"We had our whole gang — Steven Tyler and Bryan Adams, even the Cheap Trick guys came by a couple of weeks ago to sing on some tunes. We're having so much fun with all of this and the album sounds unbelievable."

With an unprompted opening statement like that, what journalist in the world would need to prepare questions when interviewing Tommy Lee? He'll plop down in front of you with an ear-to-ear smile and talk until you've run out of tape. He's unique — one of those people that are never at a loss for words.

"We've been staying in the same hotel with Aerosmith," Lee continues, "and we usually all



NEIL ZLOZOWER

Tommy Lee: "It's scary that the material sounds as good as it does."

meet down at the gym at some point in the day. I pulled out my video camera the other day, thinking I might go down to the gym and film Tyler. If I could get some footage of him on a treadmill, it would probably be worth a lot of money! Or I could film Joe Perry down there going 'Aarrggg' like he does when he lifts weights. One time the Cult were staying here as well. All of us were at the gym, and it felt like a little Los Angeles."

Just to clear things up a bit — Little Mountain has two studios inside the main building. Motley Crue have been recording in Studio A, while Aerosmith are in B. When the Crue first entered Little Mountain, back in February, Aerosmith started work in April. At the time of publication, **Dr. Feelgood** was two days shy of being mastered in New York; Tyler had just completed his vocals and had headed home to Boston. But for three months, Motley and Aerosmith had lived, worked and played around at the local strip bars together.

"We didn't go to bars all that much," Tommy confesses from his swivel chair in front of the mixing console. "There's a room of games here — we call it 'Room O' Games' and the majority of the downtime, we all compete with each other on video games. There's a basketball hoop in the back parking lot, and use that sometimes when the weather is nice. By the way, that's rare here. It rained for the first two months we were here, and I mean *straight*. Today it's sunny, so we've decided to team up and have a little game — Motley versus Aerosmith. After those times I've teased Steve Tyler about that treadmill, they're probably going to kill us!"

In between the gym and basketball games, Motley have recorded the best album of their career. **Dr. Feelgood** — from the cover art to the back cover photos, the lyrics, the songs, the musicianship and the recording — is an absolutely brilliant piece of work. If, by chance, these guys are proud of themselves, they should be.

"I don't like talking about it, but the reason this album turned out so well is because we're all clean. I don't like dwelling on it, but that's the reason why we're so together this year. Steven Tyler came in once and heard all that we had done up to that point. He looked over at us and said, 'Now, this is the Motley Crue I know and love.' I just went, 'Right on!' That's the ultimate kick in the ass to me. I can't express enough what a cool feeling it was.

"It's scary that the material sounds as good as it does," Lee continues. "We've got three ballads that are really cool, and we still haven't been able to decide which one will make the album. It's going to be sort of a fucked-up scene when we have to start choosing singles; for once, we like everything."

While working on **Dr. Feelgood**, the band also recorded their contribution to the **Make A Difference** album that's being put out by their

former manager Doc McGhee. All proceeds will go to a foundation to benefit those suffering from alcohol and drug abuse.

"We chose *Teaser* by Tommy Bolin. It's so heavy that we wanted to put it on our own album. We've played that song in rehearsal ever since we began as a band. When Doc mentioned the album to us, we immediately thought of this song. We never understood exactly what Tommy Bolin was singing, at times, so we had to go on a mad hunt for the lyrics, and we weren't able to find them for the longest time. That was a drag 'cause it held everything up. But in the end, when we actually did locate the words, it was worth it. The song is un-

believable."

Both **Dr. Feelgood** and the **Make A Difference** album should hit the stands at about the same time Motley head off to Europe to start their tour. The opening band choice has been switched daily. Tommy's vote?

"I like the guys in the Cult. I've always been a big fan of theirs, and I think our two bands would make a really great tour. We've always tried to make a cool package — we had Whitesnake and Guns N' Roses with us before. There are a lot of great bands out there, but we won't make a final decision until we know it's something all you guys out there in readerland will groove on." □

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STRAY CATS 381-442 BLAST OFF [EMI]	WILL TO POWER 376-483 [EPIC]	POWER SURGE. 382-366 [EPIC]	WOW! 383-885 [WARNER BROS.]	WOW! 383-885 [WARNER BROS.]	WOW! 383-885 [WARNER BROS.]
CAROLE KING 381-426 CITY STREETS [CAPITOL]	JEFF HEALEY BAND 375-873 SEE THE LIGHT [ARISTA]	HEAVY 382-366 [EPIC]	WOW! 383-885 [WARNER BROS.]	WOW! 383-885 [WARNER BROS.]	WOW! 383-885 [WARNER BROS.]
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DANGER DANGER 383-398 <small>[MAGNET]</small>	BLACK ROSES 375-493 Original Sound Track <small>[ENIGMA]</small>	OVERKILL 373-373 Under The Influence <small>[ALM/MEGAFORCE WW]</small>	BLACK 'N' BLUE 369-470 IN HEAT <small>[GEPHEN]</small>	BLACK SABBATH 359-216 The Eternal Idol <small>[WARNER BROS.]</small>	JUDAS PRIEST 342-303 TURBO <small>[COLUMBIA]</small>
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D.R.I. 380-857 CROSSOVER <small>[ENIGMA/METAL BLADE]</small>	RATT 375-071 Reach For The Sky <small>[ATLANTIC]</small>	TESTAMENT 373-175 THE NEW ORDER <small>[ALM/MEGAFORCE WW]</small>	WHITESNAKE 367-797 Saints and Sinners <small>[GEPHEN]</small>	POISON 347-229 Look What Cat Dragged In <small>[ENIGMA]</small>	ZZY OSBOURNE 335-844 ULTIMATE SIN <small>[CBS ASSOC.]</small>
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DOKKEN 1376-228 Beast From The East <small>[ELEKTRA]</small>	D.R.I. 374-645 FOUR OF A KIND <small>[METAL BLADE/ENIGMA]</small>	EUROPE 370-403 Out Of This World <small>[EPIC]</small>	ANTHRAX 365-205 I'M THE MAN <small>[ALM/MEGAFORCE WW]</small>	EUROPE 351-122 The Final Countdown <small>[EPIC]</small>	KROKUS 328-674 THE BLITZ <small>[ARISTA]</small>
MANOWAR 376-129 KINGS OF METAL <small>[ATLANTIC]</small>	ANTHRAX 374-264 State Of Euphoria <small>[ALM/MEGAFORCE WW]</small>	STRYPER 370-361 In God We Trust <small>[ENIGMA]</small>	SANCTUARY 365-171 REFUGEE DENIED <small>[EPIC]</small>	KROKUS 351-197 Alive And Screamin' <small>[ARISTA]</small>	WHITESNAKE 328-848 SLIDE IT IN <small>[GEPHEN]</small>
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SAVATAGE	SAVATAGE	SAVATAGE	SAVATAGE 361-501 Hall Of The Mountain King <small>[ATLANTIC]</small>	ZZY OSBOURNE 355-636 RANDY RHOADS <small>[CBS ASSOC.]</small>	KROKUS 320-176 HEADHUNTER <small>[ARISTA]</small>
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GUNS N' ROSES	GUNS N' ROSES	GUNS N' ROSES	GUNS N' ROSES 359-984 Appetite For Destruction <small>[GEPHEN]</small>	MÖTLEY CRÜE 355-990 Girls, Girls, Girls <small>[ELEKTRA]</small>	BLACK SABBATH 313-023 MOB RULES <small>[WARNER BROS.]</small>
WHITE LION	WHITE LION	WHITE LION	WHITE LION 359-471 PRIDE <small>[ATLANTIC]</small>	ACE FREHLEY 357-160 Frehley's Comet <small>[ALM/MEGAFORCE WW]</small>	ZZY OSBOURNE 312-017 Diary Of A Madman <small>[JET]</small>
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GREAT WHITE	GREAT WHITE	GREAT WHITE	GREAT WHITE 381-178 ...TWICE SHY <small>[CAPITOL]</small>	GREAT WHITE 358-994 ONCE BITTEN <small>[CAPITOL]</small>	AC/DC 305-045 BACK IN BLACK <small>[ATLANTIC]</small>
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TESLA	TESLA	TESLA	TESLA 377-986 Great Radio Controversy <small>[GEPHEN]</small>	Y&T 357-525 CONTAGIOUS <small>[GEPHEN]</small>	SABBAT 386-227 DREAM WEAVER <small>[EPIC]</small>
METALLICA	METALLICA	METALLICA	METALLICA 372-805 And Justice For All <small>[ELEKTRA]</small>	ROCK CITY 375-584 ANGELS <small>[GEPHEN]</small>	ARMORED SAINT 376-202 RAISING FEAR <small>[CHRYSALEIS]</small>
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MR. BIG

METAL ADDICTION

VOCALIST ERIC MARTIN AND
GUITARIST PAUL GILBERT
DISCUSS DEBUT LP.

BY ROB ANDREWS

To most rock fans, the name Mr. Big connotes one thing — bassist Billy Sheehan. But there's drummer Pat Torpey, who's contributed his skin bashing skills to more studio projects than you can shake a drumstick at. And then there's guitarist Paul Gilbert, whose stellar axe skills with Racer X made him one of the most copied young guitarists on the West Coast rock scene. Sheehan is only too happy to share the spotlight with his new amigos — something his past employer, David Lee Roth, was reluctant to doing. That's why, at Billy's insistence, we give you this special interview with Gilbert and Martin.

Hit Parader: You guys have been kicking around the rock scene for a few years. What does it mean to each of you to finally be involved in a successful band like Mr. Big?

Eric Martin: It means just about everything to me. From the moment that Billy called me, things happened so fast. I've had a feeling all along that this band was going to work — that great things were gonna happen to us. But I've been on labels before, had nice contracts dangled in front of my face, but for some reason things never worked out. So I approached this project with a lot of enthusiasm but with a touch of reserve. I didn't want to have my heart broken, in case things didn't work out the way



Mr. Big (left to right): Billy Sheehan, Eric Martin, Pat Torpey, Paul Gilbert.

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Billy Sheehan: "Hey, talk to the other guys in the band, I'm busy!"

we had planned.

Paul Gilbert: I feel like I'm on a trip to Disneyland — or at least the rock and roll version of it. This is the greatest thing that's ever happened to me. I had a great time in Racer X, but it just wasn't on the same level as Mr. Big. I think anyone who's ever strapped on a guitar dreams of playing the big halls, and with this band I feel I'll get that chance. It's real exciting.

HP: How did you two hook up with Sheehan in the first place?

PG: It was all pretty simple. Billy called Eric; Billy called Pat; Billy called me. We all said yes. We went into the studio, recorded the album,

and now we're here talking to you. It's that simple. (laughs) Actually, after Billy contacted us, we all went down to a rehearsal studio and started working on material. That took a few months. But when we finally felt we had a few songs we liked, we did a demo, sent it to Atlantic and got signed. Actually, it *was* all pretty simple, come to think of it.

EM: I had known of Billy for a long time, and evidently he knew about me. When he called me and started talking about the fact that he had left David Lee Roth and was thinking of starting a band of his own, I got really excited. I know what Billy's rep is the business. Everybody really respects him. I thought working with Billy would be great, and it has been.

HP: How comfortable do you feel with the material on the band's new LP? We know that everyone had a hand in writing it.

EM: Yeah, we all contributed to it, so it represents what this band is about. It's true that when the band first came together we didn't know each other that well, but as we rehearsed, we found out that we all liked the same kind of blues-rock. We have a very pyrotechnic sound, very explosive. I think you could call it a new kind of rhythm & blues. In our case, r&b would stand for rhythm & bombs.

PG: It's screaming blueso'mania. We just wail. Working with someone like Billy is the equivalent of having another lead instrument in the band. It's a real challenge for a guitarist, because suddenly you're responsible for carrying a lot of the song structure as well as playing lead guitar. When Billy takes off, I'd better be there to fill in. It's a lot of fun — and it'll be even more fun onstage.

HP: Speaking of playing live, what are Mr. Big's tour plans?

EM: We've done a bit of touring already, and it's been a lot of fun. Now I guess we're just waiting for the next big opportunity to come along. We're a live band, pure and simple. Even when we were recording the album, we were always talking about how a particular song would sound live. We couldn't wait to get out there, and now that touring time has arrived, we're ready to jump on any chance that comes our way. This is to all the headliners out there — believe me, no gig is too small, no stage too narrow and no p.a. too low. We'll take the chance if it's given to us.

PG: I think you're giving away too much, Eric. I think that we should be getting some great opportunities. I like the fact that we're all real anxious, but I don't want us to grovel for a show. I don't think we need to do that. But we will consider any offer. (laughs)

HP: How does it feel to be in the limelight, to be the subject of a lot of press attention?

EM: I love it. I know Paul has already had his share of attention over the years. All those guitar magazines love him. You can't turn a page in one of them without seeing his face smiling back at you. But it's all kind of new for me. My own band released a few albums, and we did our share of interviews. But it's nice to have people ask to talk to you for a change, instead of it being the other way around.

PG: I don't think there's a part of this whole process that we haven't enjoyed. We enjoyed rehearsing for the album, we enjoyed recording, we enjoy doing interviews and, of course, we love playing live. So far, everything has almost been too good with this band. I just hope that things keep going as well for many years to come. □

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MAIL

No promotion seems to be the problem with Elektra recording artists Metal Church. They are an excellent band onstage and on vinyl and yet the record company has failed to promote these guys in any form. **Blessing In Disguise** is their third album and their latest, yet they remain unheard of to many headbangers. I'm just asking the people who have not heard of Metal Church to save their beer money and go buy their album. Elektra should quit focusing on Metallica and Motley Crue, and aim towards Metal Church.

Eddie Sherman
West Germany

I'm writing to you, not just because your mag is tops, but because I have a statement to make concerning a very unique individual called Yngwie J. Malmsteen. He has a style and technique of playing which is unlike any other. He's shown his undeniable brilliance through his musical compositions and the

way he plays. He possesses an exuberant personality that leaves me spellbound and when I see his gorgeous face and bod, I feel like fucking his poster. Yngwie is a genius; just listen to his songs. Next time you go to a record store, don't compromise by buying other than a Malmsteen tape. You'll be doing yourself a favor.

Yngwie's Faithful Disciple
Australia

Why doesn't **Hit Parader** give coverage to one of rock's biggest talents, Joe Satriani? He has people as good as Steve Vai and Kirk Hammett, and his **Surfing With The Alien** rocks a lot more than many so-called rock albums. His playing shows honesty and complete dedication to music. Satriani, and other players like Greg Howe and Vernon Reid, are expanding rock's musical vocabulary and **Hit Parader** just seems to believe in the supremacy of party rock. Rock's history tells us that originality

will transcend. For the sake of the music, let's eradicate the mediocre.

Francisco Espinoza Estrada
Chile

Where the hell did MTV get this asshole, Adam Curry? The guy is a joke. I watch the **Headbanger's Ball** all the time; unfortunately he hosts it. I was watching the Ball the other night and this asshole was talking to Kingdom Come. They all commented on Gary Moore's song **Led Clones**, which makes fun of Kingdom Come sounding like Led Zeppelin. Then they proceeded to cut down Gary Moore, asking what has he done lately. If Gary Moore was there, Adam Curry would have been kissing his ass, just like he does to everybody else. Now Kingdom Come are not bad, but Moore blows them away. Just listen to his **Victims Of The Future** album or most of his other work. At least he doesn't need a gimmick (like



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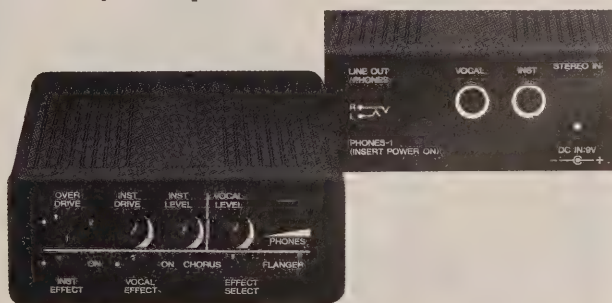
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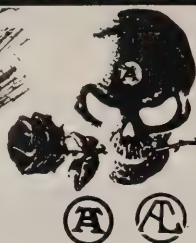
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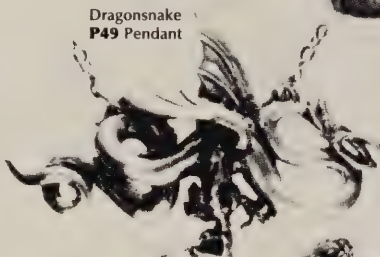


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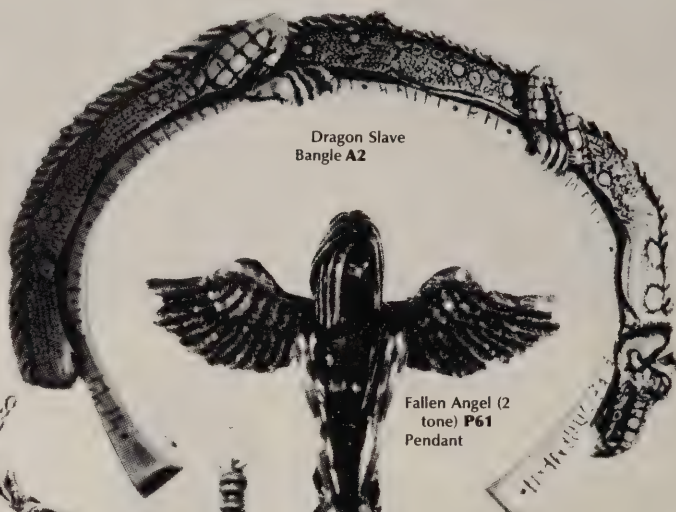
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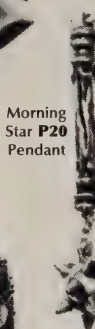
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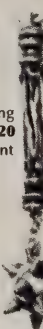
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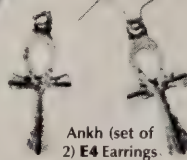
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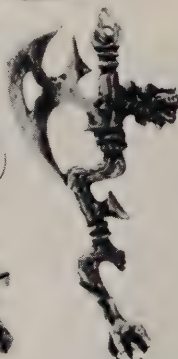
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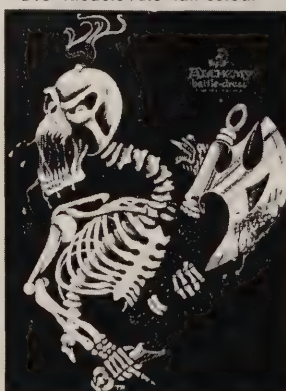
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Kingdom Come does) to make it. You know how far Lenny Wolf's previous band, Stone Fury, went—they sucked!! Sure, Gary Moore needs some exposure in the U.S. He's got that in Japan and Europe, and he's big-time there. Ozzy also sings on *Led Clones*, but Mr. Curry never commented on Ozzy. Why not? This guy Curry is just a dick dressed up as a rock and roller. Unfortunately, I like watching the *Headbanger's Ball*, so I have to put up with this asshole. MTV, please get somebody who knows what he's talking about and doesn't kiss everybody's ass. That's probably how he got the job in the first place.

Victim Of The Future
West Palm Beach, FL

Dear Mr. Coverdale,

I just got the new **Blue Murder** tape. Maybe you should have shared the spotlight a little bit more with Mr. Sykes, 'cause Blue Murder kicks ass!

Beuf
Dyersville, IA

Why do bands like Bon Jovi, Britny Fox and Def Leppard get coverage in **Hit Parader**? Because they have long hair and girls get horny when they read about them. Prominent bands like Anthrax, Slayer and Suicidal Tendencies don't get a shitload of coverage, even though they play heavy metal the way it's supposed to be played. Other bands you ought to cover more include King Diamond, Jane's Addiction, VoIVod, Flotsam and Jetsam, Overkill, Testament, D.R.I., Violence, Danzig and Rigor Mortis. Give these bands more coverage and castrate Poison—if they haven't been already.

"Moshin" Jesse Rosenberg
Somewhere In the Boonies

Why don't you shut the hell up about the damn lyrics to *One In A Million*. Calling Axl a racist was bad enough, but when he was called a Klu-Klux-Klaner, that was it. Axl has explained the references in the song over and over 'til he's blue in the face. If you can read, you'll understand his reasons. Jesus, is it all anyone can do to whine about a band, who probably'd cream your favorites offstage? Guns N' Roses came from the bottom and worked their way up by themselves, with NO publicity or pulling strings, like half the pussies do who make it. Give credit for that, asshole. Quit being such a cry baby over one song. Incidentally, calling everyone in Indiana a "redneck" makes you a real fuckin' racist, because you don't know any of them.

Truly Proud And Pissed Off!
Rizzo Zamsky
Oconomowoc, WI

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I can't believe that Gene Simmons would sue King Diamond because his makeup is similar to Kiss' makeup—unless Gene is planning on bringing back the Kiss makeup.

Tom Watcher
NY, NY

This is an answer to the "anti-long hair" letter in your July, 1989, issue. Men have worn their hair long from Biblical days all through history. It should be a matter of personal choice. I hope the 21st Century is a society of free-thinking individuals — a society where employers cannot dictate the length of hair of their employees! Makeup, too, should be an individual's choice. American Indians painted their faces before the men who formed Kiss were even born. I

respect today's musicians for having the courage to look the way they want to—whether their choice is long hair or ruffled shirts or makeup or torn jeans. There is enough stupid prejudice in the world.

Karen M. Kotowski
Schenectady, NY

I am 16 and like Kiss (mostly their old stuff) and when I talk about them, people look at me and say, "What the hell do you know? You're too young." Well, all I can say is that Kiss rules, and those people who say I'm too young to know about them better shut up. So, get the fuck off my back about my age and knowledge of groups.

Someone Who Is Sick Of Older People
John from New Jersey

If you think Bon Jovi cares about their fans, the way they always claim they do, then you are more stupid than we were. Six of us drove from Houston to Lubbock to see our favorite band, Bon Jovi. After the show, we went to their hotel. To make a long story short, we were treated like shit when we tried to meet them. I understand they want to leave the fans at the show, but we were staying in that hotel and had just as much right to be there as they had. After three hours of trying to meet them, we finally met Richie Sambora. His first words were, "O.K. folks, let's make this short and sweet." I know the only reason he came out at all was because we started telling security that Bon Jovi didn't give a shit about their fans like they say they do. And during the whole big five minutes Richie was out there talking to us, security kept saying, "See, Bon Jovi do care about their fans, but let's hurry." Richie, if you get to read this, I know we made you feel bad, because when you were taking pictures with us and signing autographs, every one of us kept saying how sorry we were for bothering you and how much we appreciated it. When we asked to see Jon, we were told he was already asleep. Bullshit. I would just like Jon, Richie, Dave, Tico and Alec to know



Jon Bon Jovi: Do we run his picture just because he turns girls on?

that I am so disappointed and that I have never been more hurt in my life. I have lost respect for a band that used to be my favorite. It's not like we were bothering ya'll. We were just sitting there waiting patiently. And there weren't a lot of people around either. You guys don't appreciate your fans—the ones who drive ten hours just to see you and the ones who buy all your albums. All you're interested in is getting drunk, instead of taking ten minutes of our precious time to meet the people who made you what you are. I think that's



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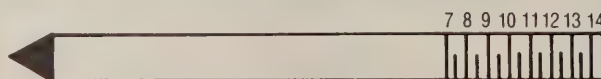
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pretty sad. I feel sorry for every one of you.
Shelley Jones
Deer Park, TX

I'm writing this letter in reference to the many accidents involving crowds over the years. In most instances there is absolutely no way to point a finger at any one person, but if common sense and a little thought for others could have blended with people's overall enthusiasm, I believe many accidents could have been prevented. In the following incident, I'd like to show you how a single person not only saved numerous people from injury, but also proved himself to be the kind of individual who truly cares for his fans and their safety.

We attended a Bon Jovi show in Portland. Three songs into the show, much to our surprise, Jon Bon Jovi ran to a table just inches from the rail my friend Kathy and I stood behind. The next couple of minutes felt like years, even though they went so fast there was no time to think. The second Jon hit the table, most of the people in the section behind us hit Kathy and me from behind. The impact doubled Kathy over the rail, lifting her feet off the ground, while pinning her legs and hips to the railing. I reached for her just as the left end of the rail broke. I was sure we were all going to go over. Kathy isn't sure exactly when she realized there was someone on the table grabbing her shoulders and pushing her back, helping her to regain her stance. But when she was finally able to look up, she was face to face with Jon, who was nodding his head and trying to console her.

After the crowd and band were gone, Kathy and I were able to catch our breath and steady our nerves. Recent events such as the Wembley Stadium disaster were all too vivid in our minds. That fear of being out of control while your next breath might be on the cement floor definitely shook us up.

Crowds have to start being aware of the dangers that their excitement can cause. No one behind us was even aware the rail had collapsed. Nor were they conscious of how close they came to sending all of us over the edge because of their momentum. The surprise of entertainers coming into the crowd should never be taken away. Bon Jovi was trying to get close to his fans and involve us all in the show, which is part of what we like about him. Everyone pushing to touch him was the danger. I know it's exciting; I've been on both sides, but I've never been so scared for myself or for a friend in my life. Until you've been there, maybe you can't quite understand.

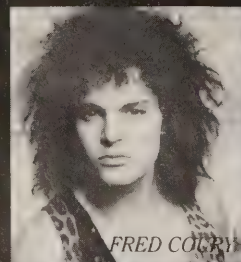
Sandy Swoboda
Creswell, OR

Nikki Sixx is the sexiest man alive. I just wanted everyone to know that.

Ann
Boston, MA

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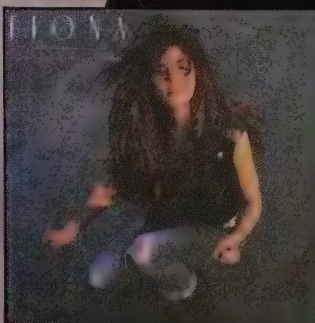
The eagerly-awaited new
album featuring the songs
"EVERYTHING YOU DO
(YOU'RE SEXING ME)"
(A duet with Kip Winger)
and
"LITTLE JEANNIE
(Got The Look Of Love)."

Producers: Beau Hill, Keith Olsen
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Accept (l. to r.): Jim Stacey, Peter Bonerz, Wolf Hoffman, David Reece, Stefan Kaufmann.

GEORGE CHIN

ACCEPT

HEAVY DUTY

GERMAN ROCKERS CHANGE LINEUP AND FORGE AHEAD
WITH **EAT THE HEAT**.

BY WINSTON CUMMINGS

A few years ago, Accept were considered by many to be *the* hope for heavy metal's future. At the time, metal was in a commercial slump, and several pundits considered this German quintet the most-likely-to-succeed among their generation of metal mashers. Today, with a bit of hindsight, we know that Accept haven't achieved the lofty goals predicted for them — at least not yet. After a three-year absence from the rock scene — during which time the band lost their most recognizable member, vocalist Udo Dirkschneider — these Teutonic Terrors are back with a new album, **Eat The Heat**, a new vocalist, American David Reece, and a new

attitude. Recently we hooked up with Reece and the band's founding member, guitarist Wolf Hoffman, to find out if Accept may finally be ready to fulfill their destiny.

Hit Parader: Accept aren't the hip, young band on the metal block anymore. Does it scare you that your big opportunity for success may have come and gone?

Wolf Hoffman: Not at all. The last three years were frustrating for us because we had so many delays in coming out with a new album. It was the first time in our lives when we didn't release a new album after a year or so. But the break did us good. We didn't feel any sort of pressure

to rush to get another album out. When Udo left the band at the end of 1986, we knew it was going to take us a little time to find the right singer and get our material together. Besides, Udo was still very much our friend, and we wanted to help him find the right people for his new band and help him write the songs for his first solo album.

HP: If you were so close, why did you break apart?

WH: It was much more of a musical decision than a personal one. Going back to your first question, we felt that for Accept to stay contemporary with the newer metal bands, we would have to go in a somewhat more commercial direction. Udo really didn't feel his voice or his image was right for a move like that, and we understood where he was coming from. We broke apart because it was best for all concerned. If you listen to the new album, you can hear how we've maintained the best parts of Accept — the guitar sound in particular — while bringing in some very exciting new elements.

David Reece: I think Wolf is a little too modest to say that on **Eat The Heat**, he's emerged as a true guitar superstar. He's not trying just to burn up and down the fretboard as fast as he can. There's an incredible amount of feeling in his playing. He's made every note count on this

album. Just listen to new songs like *Generation Clash* and *Chain Reaction* to hear what I mean.

HP: David, how did you hook up with Accept?

DR: I know this lady in Los Angeles who runs an organization called Rock Congress; it's kind of a placement service for musicians. She tries to put musicians together with bands, which she's done for Kingdom Come and David Lee Roth. She told me about the opening in Accept, and after some tapes changed hands, I hooked up with the guys in Germany. Actually, she's a good friend of Dieter Dierks, who produced the new album, so that contact really helped me out.

WH: We had already gone through a number of vocalists before we found David. In fact, I know *Hit Parader* ran a feature on us with a photo of the singer we had in the band before David. His name was Rob, and he was very talented, but he didn't have the range that we were looking for. As you can hear on the album, David can handle the ballads, he can handle the midtempo rockers and he can certainly handle the real heavy shit. He gave us the extra dimension we were looking for when we parted ways with Udo.

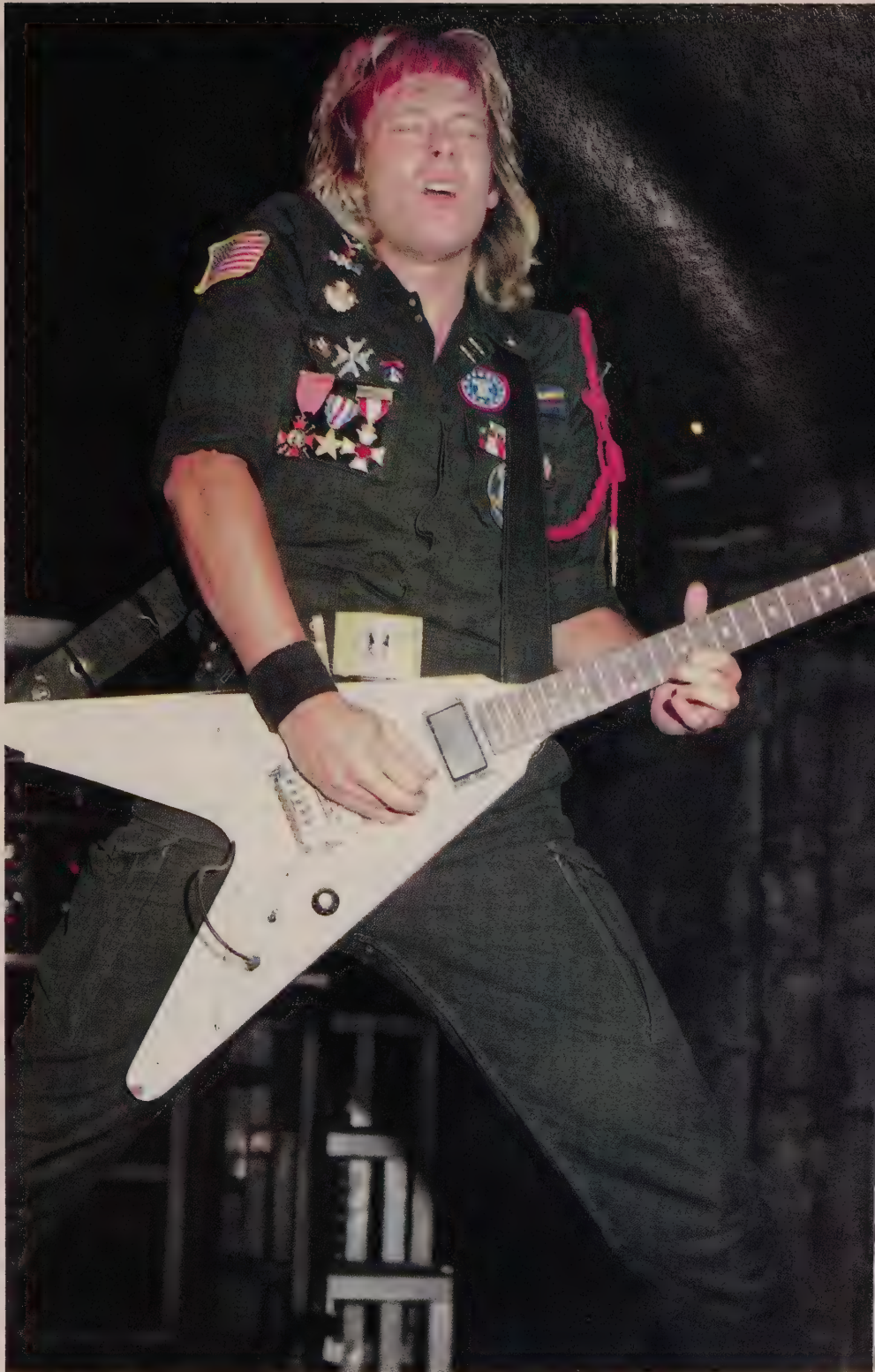
HP: Even with the changes you've made, three years is still a dangerously long time to take between albums, isn't it?

WH: The new record has done quite well in terms of sales, which is the best answer to that question. I know there was definitely a bit of a risk in taking so much time. But we were in a very creative period between the albums, and we didn't want to go into the studio until we knew we had exactly the songs we wanted to record. At one point, we had nearly 200 songs in various stages of completion. Some had melody lines, others had lyrics, others were skeletons. We had to get down to about 40 songs that we really felt strongly about — the songs we wanted to put all our energies behind. So we worked on those until we got close to recording. Then we got the 40 songs down to the 12 we did for the record. It was a very difficult process, but the results speak for themselves.

HP: Wolf, we really haven't addressed the other changes in the band — guitarist Jorge Fischer leaving and Jim Stacey joining the group. What happened there?

WH: Jorge simply wanted a more influential role within the band, and he wasn't willing to accept the fact that I was going to play all the guitar parts on the album. That's the way it's always been with Accept. I play the guitar in the studio. Our second guitarist really has an important role onstage, however. Jorge wasn't satisfied with that role, so he left.

HP: Speaking of the stage, you've been on the road with W.A.S.P. during the last few months. How does it feel to be back on tour?



Wolf Hoffman: "The last three years have been a very frustrating time for us."

WH: It's been very good. We're playing a mix of the new songs and old Accept classics, and the fans are really enjoying it. It's a good bill that we're on — Metal Church opening, us in the middle and W.A.S.P. headlining. I know it's been very exciting for David; it's his first big tour.

DR: It really has been unbelievable. It's everything I've ever dreamed about since I was old

enough to know what rock and roll was. I've always wanted to be part of a band like Accept and on the road.

WH: Accept, at the moment, is the best we've ever been. That's not a putdown of Udo in any way. We just sound better, look better and come across better onstage. Accept, right now, is an incredible band, and I'm not shy about saying that. □

HEAVY METAL HAPPENINGS

BY ANDY SECHER

There's lots of news on the Dokken front this month—or should we say the ex-Dokken front. Singer Don Dokken has signed a contract with Geffen Records and is currently in the studio with his new band (featuring former Europe guitarist John Norum). Guitarist George Lynch and drummer Mick Brown have inked their new group, The Lynch Mob, to Elektra Records and have added vocalist Oni Logan (who was briefly with Ferarri) to fill out the band's lineup. Bassist Jeff Pilson plans to play rhythm guitar in this new group — tentatively called Flesh & Blood — and the band is currently shopping their demo tape. Expect to see a flood of Dokken-related product in your local record stores within the next few months.

#####

Congratulations to Guns N' Roses Steven Adler, who got married last July. Though the drummer was reticent to announce his nuptials, sources close to the band confirm



George Lynch: the former Dokken guitarist is beginning work with his new group, The Lynch Mob.

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that the wedding did indeed take place. The occasion did nothing to hinder G N' R's recording plans, however, and the group still intend to release their oft-delayed followup to **Appetite For Destruction** by April.

#####

Judas Priest are close to completing work on their latest LP—a disc that the band members know is a pivotal one in their 15-year career. With younger, faster, hungrier bands on the scene, Rob Halford and Co. realize they've got to pull out all the stops this time around. "We haven't placed any extra pressure on ourselves this time," Halford said. "But I do believe this is one of the strongest Priest albums ever. There are some surprises on the album, but the key is that it's a pure heavy metal album—a Judas Priest heavy metal album. To me, that says it all."

#####

Rumors persist that Metallica is planning to release a live album, a live home video, or both, sometime in the near future. There was a mobile recording truck at a number of the band's West Coast dates during the end of their **...And Justice For All** tour, and a film crew was also present, recording the shows for posterity. When *Happenings* confronted drummer Lars Ulrich about the possibility of Metallica live product coming our way in the months ahead, the normally talkative drummer simply smiled quickly and winked. We'll keep you posted.

#####

Def Leppard have returned to the recording studio to add a few finishing touches to their next LP. The disc was thought to be finished last summer, but as the boys sat around, figuring out when to release the album, they were struck by a few new ideas. "We've never been in the position of having a record finished," bassist Rick Savage said. "Usually it's been a rush for us to complete it. So waiting for a release date has given us the chance to look back on what we've done and change a few things around."

#####

Former Black Sabbath drummer Bill Ward has finally released his first solo LP, **Ward One**. The disc, first rumored to be coming out two years ago, has been rerecorded a number of times. This time, however, the band features none other than former Cream bassist/vocalist Jack Bruce, certainly one of the most distinctive singers in rock. The disc also features a special appearance by



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Ward's best buddy, Ozzy Osbourne. "Bill is like a brother to me," Ozzy said. "When I had the chance to help him out, I knew I must. I sing on two tracks on his album, and I hope they're both big hits."

#####

Mr. Big's Billy Sheehan recently admitted he's a bit miffed over his band's inability to land an arena tour lasting more than a few dates. "I've always said that I don't care if we play in a club or Madison Square Garden," Sheehan said. "The important thing

is just to get onstage and play. It has been frustrating, when we get on a tour, to find that it's only scheduled to last for a few weeks. We're ready to get on the road and stay there for the next year—if somebody will give us that chance."

#####

Deep Purple are still looking for a vocalist to replace the departed Ian Gillan. The band approached former Bad Company frontman Paul Rodgers about the gig, but he turned the band down, choosing to pursue his solo

career instead. The Purple people have also supposedly asked Tangier vocalist Bill Mattson to join them, but with that band's debut LP rocketing up the charts, Mattson decided to stay put. If the Purple gang can't get their lineup set within the next two months, the latest rumor is that guitarist Ritchie Blackmore will also split and attempt to reform Rainbow.

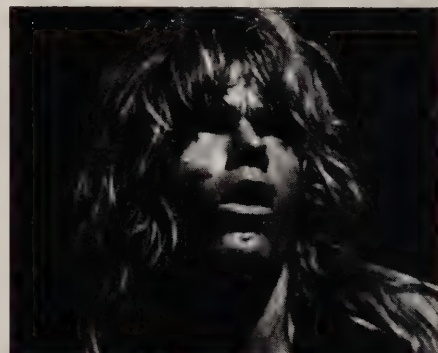
#####

It's no secret that White Lion were more than happy to leave the Ozzy Osbourne tour when the opportunity arose last summer. Evidently, the Ozzy fans in the audience didn't take too well to the pop/rock stylings of White Lion, causing a bit of tension between the bands backstage. Luckily, the W.L. crew were able to leave the Ozzy tour after a month and hook up with Cinderella, whose fans were far more receptive to White Lion's sound.

#####

Great White, headlining their first major U.S. tour, report that going onstage as the bill-toppers is the highlight of their career. "It's what you always dream about," vocalist Jack Russell said. "We had a great time on the road last time, opening for Whitesnake, but there's nothing like knowing you're the band that people have paid to see. The best part is knowing we can play all night if we want to. There isn't anyone coming up behind us, telling us to get offstage or they'll kick our asses."

#####



RICK MIKELS

Adrian Vandenberg: Back at work with Whitesnake.

Guitarist Adrian Vandenberg has rejoined Whitesnake as the band struggle to finish work on their new LP. The oft-delayed disc—originally scheduled to be released last August—is now planned for a late November appearance. Hopefully Vandenberg, who had to take a sabbatical from the Snakesters to let his injured wrist heal, will give the band the needed impetus to get the recording process completed. "I'm just happy to be back at work," Vandenberg said. "I'm looking forward to making this a great album." □

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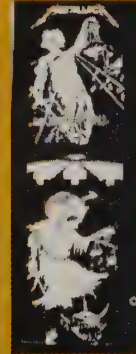
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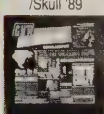
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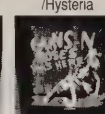
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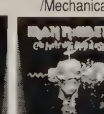
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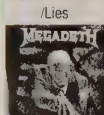
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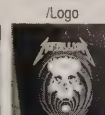
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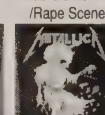
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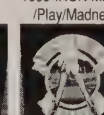
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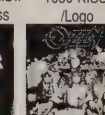
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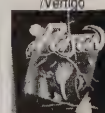
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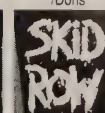
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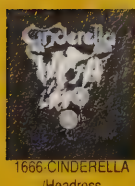
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1502-MOTLEY CRUE
/Hollywood



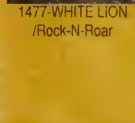
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/Revolution



1669-SLAYER
/Demon Head



1477-WHITE LION
/Rock-N-Roar



1738-WINGER
/Album



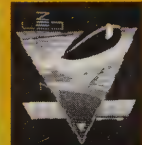
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/Rebe



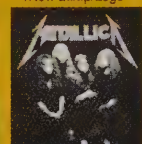
1482-GUNS 'N' ROSES
/Rape Scene



1627-IRON MAIDEN
/7th Son



1736-LED ZEPPELIN
/New Blimp/Logo



1717-METALLICA
/Group



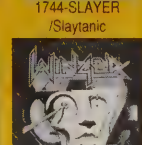
1928-MOTLEY CRUE
/Kick Start



1214-RANDY RHODES
/Guitar Great

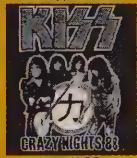
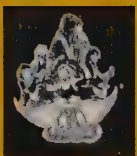


1744-SLAYER
/Slaytanic



1738-WINGER
/Album

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GREAT WHITE ROCK SOLID

SHY BOYS ENJOY FIRST TOP-10 LP AS HEADLINING TOUR ROLLS ON.

BY BRAD SMILEY

It's reassuring to know that, every once-in-a-while, talent is still the key to success in hard rock. Too often a cool haircut or an inventive way of dressing seem more important than singing, playing and performing when it comes to garnering MTV time or extensive media coverage. But in the case of Great White, it's their talent for writing hard-hitting, instantly memorable metal anthems that has led them to the platinum level of success they currently enjoy. The super sales earned by their latest LP, *Twice Shy*, has convinced vocalist Jack Russell, guitarist Mark Kendall, keyboardist Michael Lardie, bassist Tony Montana and drummer Audie Desbrow that it wasn't their pretty faces which brought them to the top of the rock pile — it was their talent pure and simple. That's just one of the subjects we recently discussed with Russell and Kendall during a brief break in their current U.S. tour.

HIT PARADER: Sometimes Great White seem a little out of place in today's hard rock world. You're a band with more substance than style. How do you feel about that?

Jack Russell: I think one of the reasons we've been successful is that people can relate to us. We write songs about things they can deal with, and when they look at us they're not seeing some wild-looking group. Hopefully some kid can put our record on, listen to the songs and say, "Hey, that song's about me; I've been there." If we get that kind of reaction, we know we've touched somebody, and that's real important to us. I like the idea that our music has substance. Maybe we don't dress like some of the guys you see on MTV. Maybe we'll start a whole back-to-basics thing in rock. That would be great!

Mark Kendall: I like to think that our songs have meaning. We're not writing things that are designed to be instantly disposable. We want people to be able to listen to our albums ten or twenty years from now and still get off on the music.

HP: One "image" aspect that has become associated with Great White is women. You have sexy girls on all your album covers and you talk about your conquests in all your interviews. What's the story?

JR: There's a great link between women and rock and roll. I know / could never imagine one without the other. Hell, the first time I ever got a hard-on, I was standing onstage singing when I was just a kid. Women are what motivate you to get into bed at night and out of it in the morning. They make you want to write great songs about them and sing your ass off. You couldn't sing a love song without women! And the most important part, as far as we're concerned, is that they make living on the road tolerable. I wouldn't even want to think what living on a tour bus or hanging out backstage would be like without women. It would be my definition of Hell!

MK: Jack needs women in order to write his songs. *House Of Broken Love*, from the new album, was inspired by one of his relationships, and a lot of older songs, like *Save Your Love*, were too. As soon as he breaks up

with a chick — or even leaves one after a night — he'll say to me that now he's inspired to write new songs.

"Our goal is to start a whole back-to-basics thing in rock."

HP: Don't you find that your inspirations have changed a little since your last two albums have gone platinum? Don't fame and fortune inspire you?

JR: You can't write a love song about money. I don't think this band's perspectives will ever change, no matter how successful we might become. I don't want to sound like I'm not really happy about our albums selling well, because it's what we've been waiting to have happen for a long time. But because it took us so long to get where we are, we were able to discover who we are as people. We're pretty set in our ways now, so a little more money and a little more attention isn't gonna drastically change our lives. If you think a bank account can keep you warm at night, you're crazy! Fame and fortune really don't inspire me at all. What inspires me, besides women, is the memory of the long, hard struggle we've gone through to get where we are. That's what pushes me to write better songs and become a better performer.

MK: We're musicians before anything else, and for us the only thing that matters is trying to make sure we're always improving musically. The money, the attention, the platinum records will all take care of themselves if you take care of the music. That's what we've learned over the years, and that's our bit of advice to any young musicians out there reading this right now.

HP: Great White has a reputation as one of rock's great live bands. How do you feel your songs come across onstage, compared to their album versions?

JR: I think we're a different band live. We take a great deal of time and care with our albums in the studio but — and this will probably surprise some people — I don't think our lifestyles are as good when we're not on the road. Once I go on tour, I dedicate myself totally to putting on the best show I can. I'll never forget going to see some of my favorite performers when I was a kid and being disappointed by them onstage. I hope nobody will ever be disappointed with this band live. When I'm on the road I don't drink, I don't smoke and I practice my ass off between shows. My only vices all have blonde hair — but that keeps me singin' good!

MK: I think our songs sound great both on the albums and onstage. We're a little looser onstage, and I know I stretch out on guitar a lot more, but I try to keep my playing similar to what's on the album. When I listen to someone else's guitar solo and love it, when I pay to see the band, I want to hear 'em play it live. If the guy changes it, I always figure it's because he couldn't pull it off onstage. I don't want anyone ever saying that about us. □





GUNS N' ROSES

STREET LETHAL

BY TODD WORKMAN

Axl Rose: Rumors persist that his personality quirks have caused friction within the band.

NEIL ZLOZOWER

GUNS GANG BATTLE INTERNAL PROBLEMS AS WORK ON SECOND LP DRAGS ON.

The cover of Guns N' Roses' most recent platinum platter, *Lies*, was covered with a series of tabloid-style headlines, each more outrageous than the other. "Man Sues Ex-Wife, 'She took my sperm without permission,'" one headline roared right beneath the growling countenance of bassist Duff McKagan. "The loveliest girls are always in your GN'R" blabbed another that was attached to a revealing snap of vocalist Axl Rose. "Gay Vicar In Gangbang Horror" roared yet another banner. But if truth be known, the rumors that continue to circulate concerning Rose, McKagan, guitarists Izzy Stradlin and Slash and drummer Steven Adler put the fictitious stuff that adorned the *Lies* cover to shame.

As we approach the two year mark since these L.A. badboys first burst onto the rock scene with the release of their sextuple-platinum smash, *Appetite For Destruction*, the stories concerning their on-and-off stage lifestyles keep getting stranger and stranger. We've all heard the tales of carousing that supposedly cost the band tours with the likes of Iron Maiden and David Lee Roth over the years. And we've all been made painfully aware of the inner turmoil that has forced Rose and Slash to

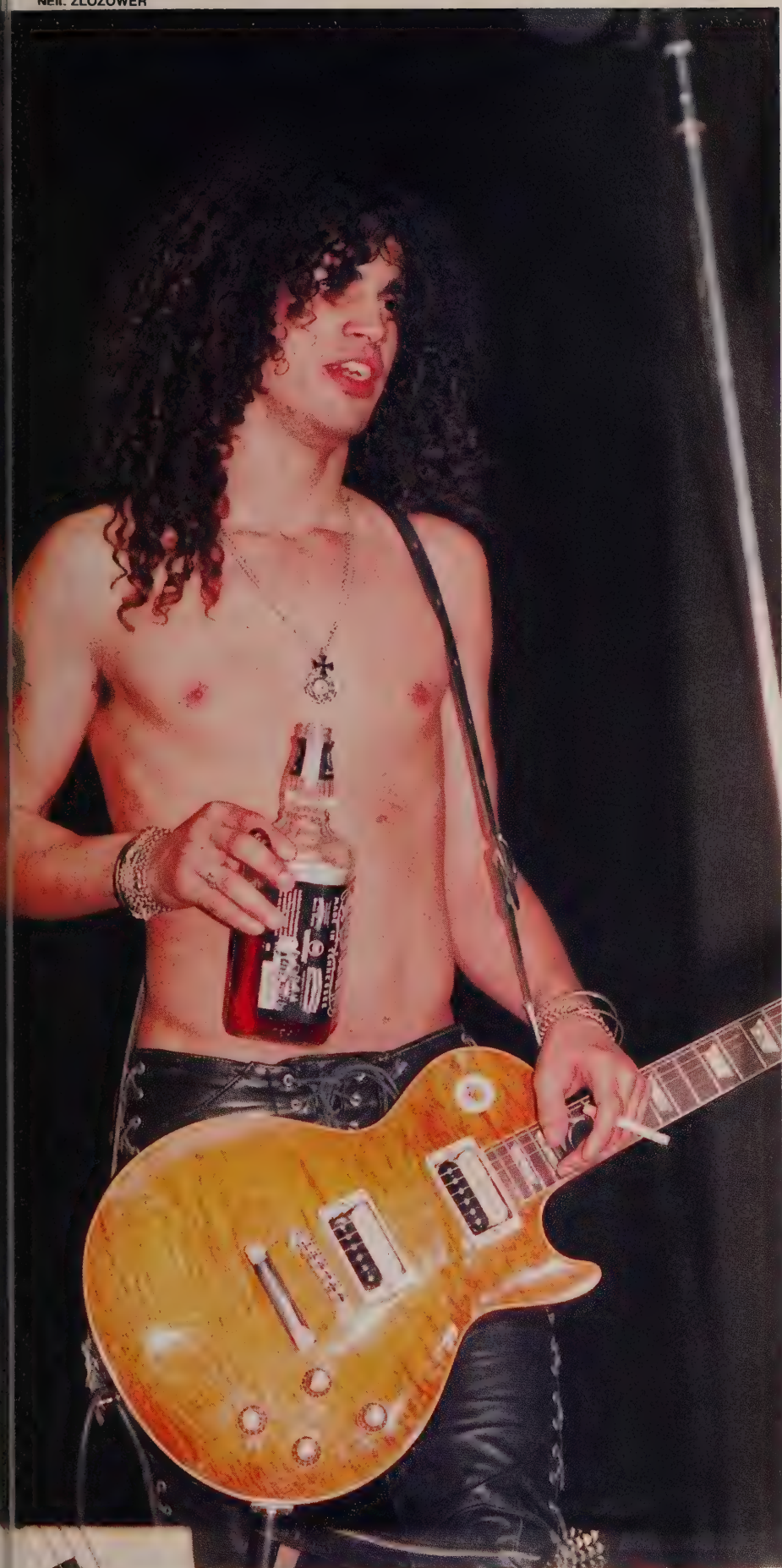
walk different paths from time to time. We even lived through the rumors that Axl had been fired from the band for a period of 2 weeks in the middle of 1988 when his hyperactive personality caused more than a few ruffled feathers within the Gunners camp.

But all of what's gone on before hasn't prepared us for what may lie ahead. It seems that as we continue to wait for the band to finish work on their now-overdue new album, more and more rumors, stories and tales are springing up around the band that is fast becoming the most talked about rock act of the decade. The current crop of rumors have Axl and Slash once again at each other's throat, arguing about where the band's latest LP will be recorded, who will write songs for the disc, and even which songs will be included on the album's finished product. For many bands, such turmoil could spell disaster, but as the title of their debut album indicated, these boys have a real love of trouble — and appetite for destruction, if you will.

"We're like a family," Slash explained. "Do you ever argue with someone in your family? If you say no, you're not telling the truth. But we do that not because we don't like one another

— it's because we really care about the music we're making. We're real passionate about it. We'll stand up and fight for what we think is right. It's really as simple as that."

Can it be that simple? Can it really be that all the stories about band disharmony stem from five passionate opinions being stirred together in the Guns' musical cauldron? There's no question that contained within the group's structure are five of the most intriguing, complex personalities around. Rose is the unpredictable frontman, wild and artistic. Slash is the brains behind the group's brawn — the heart of the Guns' rock and roll machine. Stradlin is the calm and cool workaholic, the guy who makes sure the group makes maximum use of every moment of rehearsal and studio time. Adler is the band's clown, a fun-loving hedonist whose recent marriage may calm him down just a little. And McKagan is the band's friendly face, the guy with the quick smile and a good word for anyone who wants it. On paper, it would seem to be the perfect rock and roll marriage — five distinct personalities blending to form a unified whole. But have the differences in the band members' outlook on life begun to create tensions within the group? Or maybe has the



Slash: "Do you ever argue with someone in your family?"

demon of success forced the band to gain new perspectives on their craft?

"We're never gonna be motivated by money," Slash contends. "If the first album sold six copies or six million, we would have reacted the same way, and the music on the new album would be the same. We've always battled to keep our integrity, and that's what we're still doing. When the label wanted to cut *Sweet Child O' Mine* down to make it a single, we weren't very happy about it. We fought 'em, because we didn't intend on ever recording a single. We gave in because the people at the label have been very good to us, but I don't know if we'll ever do it again. Obviously, they were right from a financial point of view with *Sweet Child O' Mine*. The song made it to Number One in the charts. But that really doesn't mean anything to us."

What can be said about a band that can shrug their shoulders at an album that sells six million copies or act flippant about a Number One single? Obviously the normal motivations; money and fame don't work with these guys. There's got to be something else there to fuel their musical engines, and as they continue work on that all-important second LP, it's becoming more and more apparent what that secret ingredient is. No matter who you talk to in the band, at their label, or in the group's business offices, the word that keeps popping up is "pride". This is one band that would gladly trade all their gold and platinum albums for the sensation of knowing they've stayed true to their musical beliefs.

Word filtering out of the studio is that the group still has every intention of placing a number of extremely lengthy songs on their new LP. At one point it was widely reported that Rose had scared the shit out of the folks at the label by telling them (and meaning it) that he planned on writing two twenty-minute songs, one for each side of the disc. Try cutting those down into neat, four-minute singles! But now it seems certain that a compromise of sorts has been reached with the band mixing some of their lengthier compositions with just enough commercially-oriented material to keep the money-hungry hearts of the label folks beating for another year or two.

"If people liked the first album, they'll probably like this one too," Slash said. "We made music we believed in last time, and we've made music we believe in this time too. There's no secret to what we're doing. We're just a half-way decent rock and roll band that's taken a few influences, a bit of our own talent, and a lot of hard work and made 'em work for us. All the talk about our image, our private lives and the things we do when we're on the road are fine. We love reading about 'em as much as anybody. But the bottom line is that the music's got to be good or nobody will care about what we do the rest of the time. That's a rock and roll fact of life." □

It's taken Skid Row only eight months to establish themselves as one of metal's hottest acts. Of course, one would need to be deaf, dumb and blind not to have seen this rock and roll express hurtling towards stardom from the moment they were signed in late 1988. With their infectious, hard-hitting rock anthems, pedal-to-the-metal stage show and charismatic personalities, vocalist Sebastian Bach, guitarists Scotti Hill and Dave "Snake" Sabo, drummer Rob Affuso and bassist Rachel Bolan were a virtual certainty for big time success. But you never know when the fickle finger of fate will decide to stick it to you. So the boys didn't really consider themselves a hit until the day their debut LP hit platinum last June. Now, of course, on the strength of singles like *18 And Life* and *Youth Gone Wild*, the disc has shot past double platinum and has taken dead aim at the three million unit mark. Life is certainly sweet for the Skidders these days, as we discovered when we encountered the jovial Sebastian during a brief respite in the group's current world tour.

Hit Parader: Sebastian, you've been on the road for a few months, opening for Bon Jovi. Has the road been everything you imagined it would be?

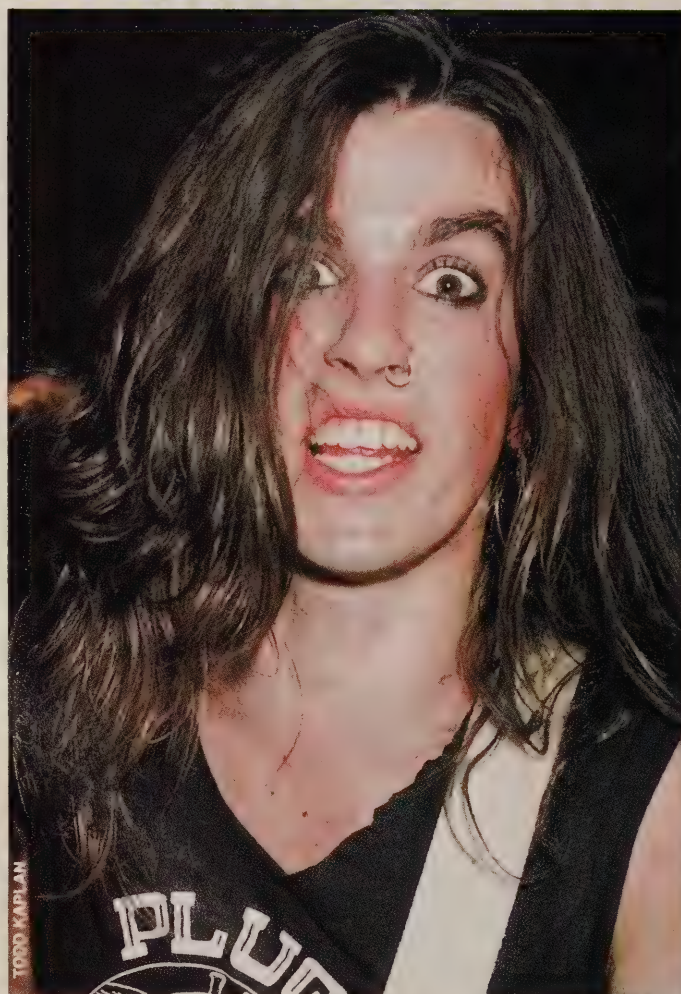
Sebastian Bach: I don't get serious very often, but when it comes to talking about this tour, I almost want to cry. I tell you, it's such a fucking honor to be up onstage every night. When you look out at 20,000 kids screaming their hearts out for you, and you see them with their Skid Row banners in the air, and wearing their Skid Row T-shirts, it's just incredible. I want to stop the show some nights and just sit down and thank God. I'm not a religious guy by any means, but seeing what's happened to us during the past year, and feeling the intensity of that crowd every night, is enough to make you believe. This tour has made me believe in God — somebody's got to get credit for all the great shit that's happened to us.

SKID ROW

TALES FROM THE ROAD

NEW METAL HOTSHOTS TAKE TO
LIFE IN THE FAST LANE.

BY DON MUELLER



Rachel Bolan: He wears that nose ring "because I like it." Any more dumb questions?

HP: How have you reacted to the road? A lot of first-timers end up sick after a few months of living on a tour bus.

SB: I've been alright, basically because I've taken good care of myself. I'm not saying that I haven't been partying, because a bolt of lightning would probably shoot down and kill me on the spot if I did. But I'm careful not to do things that'll hurt my voice or make me sick. I'm drinking a lot of warm drinks, even on the hottest days of summer. Coffee, plenty of coffee! That's the rock and roll diet. Maybe I'll eat a bag of chips occasionally to let my teeth know that I remember them, but most of the time I live on a liquid diet.

"The nights that my pants are torn on stage are the nights I get the most women backstage."

HP: How does it feel to have become rock's premier groupie grope? Your social calendar must be pretty filled on the road these days.

SB: I like having fun, and I've always loved women. That's why being the singer in Skid Row is the perfect job for me. It seems that the nights when my pants are more torn than usual are the nights that I get the most women backstage. I'm not sure why that is. (laughs) I've got to fight to keep those pants up some nights — they're really falling apart.

HP: Why don't you just buy some new stage pants?

SB: That would be too damn easy. (laughs) I've only got one pair of stage pants, and I love 'em. They're my magic pants. The real story is that we still don't have any money to spend on things like pants. Our manager wants to make sure we don't spend money on dumb things, so he keeps us broke. Actually, that's probably a pretty smart way of doing things. I don't think I'd want to change those pants anyway. I've had 'em for





about seven years now, and they've brought me a lot of luck. Every time I move onstage, they rip more and more. We have a wardrobe person who'll occasionally try to patch them up a little, but as soon as I move onstage again, the old rip comes back with a little more added on.

HP: Has the band been nervous before going onstage? Some groups stay nervous throughout their career; others seem to love the stage immediately.

SB: I always thought that I was the type to puke my guts out before going onstage every night. But it hasn't been that way. You do get butterflies, but those are kind of healthy. They show that you're really ready to go out and play your ass off. But I really haven't been nervous, and I don't think any of the other guys have been either. Actually, I kind of get this great, warm feeling throughout my body right before I go onstage each night. It's really like a sexual thing. I know everyone compares getting onstage to having sex with 20,000 people all at once, but it's true. It's really addicting. It's a better feeling than I ever got from taking drugs when I was a kid. The feeling you get waiting to go on stage is amazing. You wish you could bottle it and relive it at a later time.

HP: You mention taking drugs when you were younger. Have you toned down your fast-lane lifestyle these days?

SB: Oh yeah. When I was a kid, maybe 15 years old, I really was into that scene. I was into coke, 'ludes, hash and alcohol. I was a pretty wild guy. But I've begun to understand why I used to do that, and now I'm able to control it almost totally. I think a lot of creative people are drawn to that kind of lifestyle because they feel they're tapping secret parts of their mind. That's very attractive to them. But right now I need my brain to be as clear as possible. I figure that when I'm an old man I can always buy myself a shack in Tibet, buy all the drugs I want and just spend all my time experimenting with my mind. Right now, I've got more important things on my mind — like getting

onstage every night.

HP: You've been out on the road with Bon Jovi for the last few months, and there have been reports that the two bands haven't gotten along that well. Are those stories true?

SB: (laughing) Nah, not at all. We got along great. We've reached the point where we all feel like friends; it's not like Bon Jovi are big stars and we're just opening act scum. Jon's always dropping by our dressing room and pulling pranks on us. There was a show just the other night and Jon walked in just before we went on, when we were changing clothes. He noticed that there were two doors in the room,

and one led right to the stage. Snake was changing by the stage door, and Jon waited 'til he was totally naked, picked him up and threw him out the door. The he slammed the door shut and locked it. Snake was stuck out there with no clothes on. Did Jon get in trouble? No way! But Snake got arrested for indecent exposure.

HP: It sounds like everyone is having the time of their lives — when they're not being arrested, of course.

SB: Yeah, we are. We don't want this tour to end. I just wish everyone who's reading this could

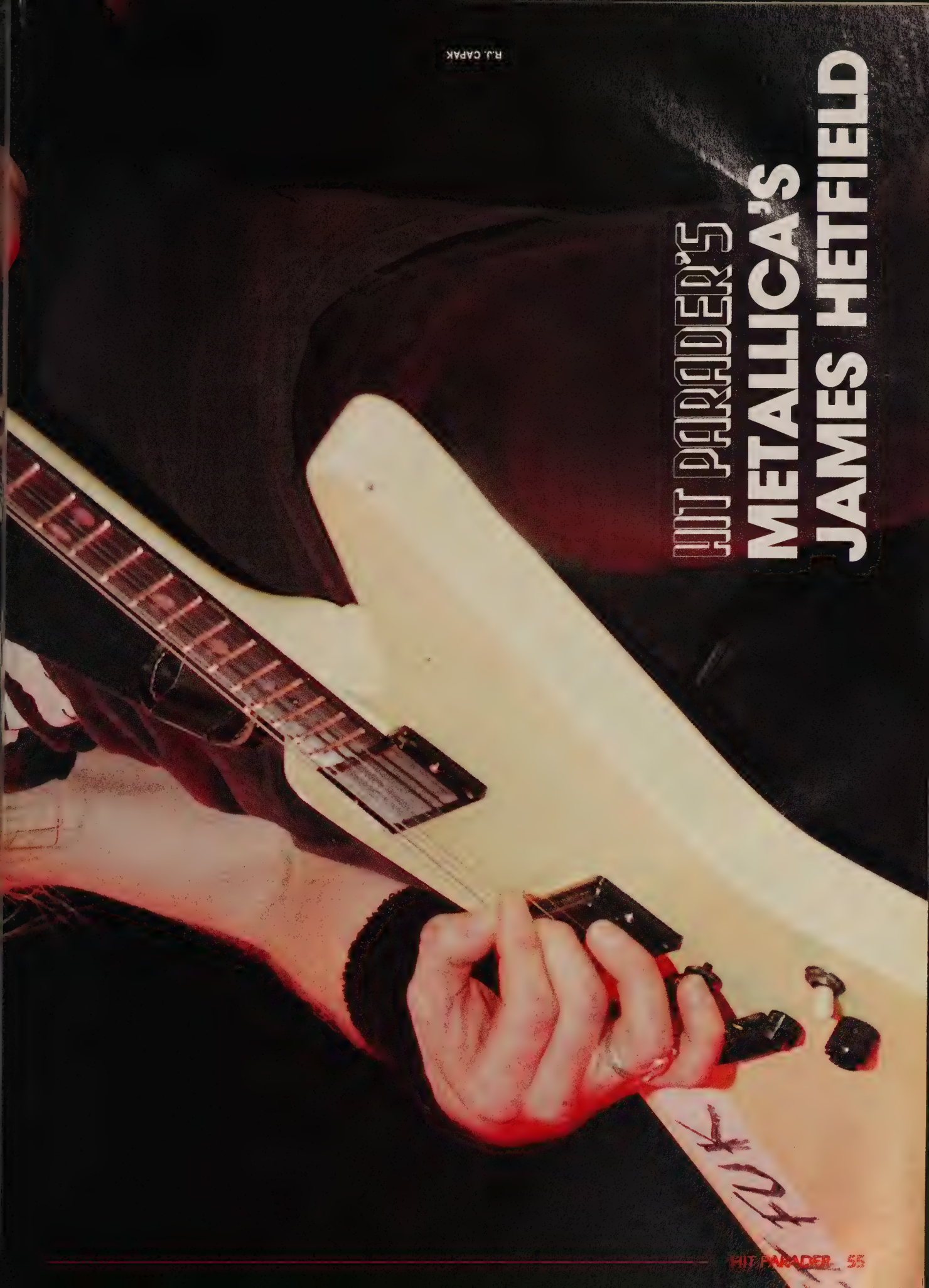
get the chance to experience the kind of excitement we're enjoying every night. They're the ones who're causing all the excitement, so I want to thank them. Every night just keeps getting better and better. I love meeting people and I love performing, so this tour has really been a dream come true for me. The whole premise of rock and roll is to have as much fun as you can, and that's something we try never to forget. We don't want to think about what we're doing too much; we just want to get up there and do it. I've always had the motto, "If you think, you stink." So I'm trying not to think that much these days. That way I'm sure I won't stink. □



Dave "Snake" Sabo: He's Jon Bon Jovi's favorite pre-show prank victim.

IRA ROSEN





R.J. CAPAK

HIT PARADER'S METALLICA'S JAMES HETFIELD

HANGIN' OUT WITH

POISON

Poison have changed their image. Gone are the lipstick and rouge that were the band's trademark. But the fun-loving attitude that has always inspired Bret Michaels, Rikki Rockett, Bobby Dall and C.C. DeVille to greatness remains. One would be hard-pressed to find a more comical bunch of rockers than these four transplanted Pennsylvanians. With their **Open Up And Say ...Ahh** world tour finally grinding to a halt after ten sold-out months, we thought now would be the perfect time to do some hangin' out with Poison.



NEIL ZLOZOWER

"Yes, I can point and cross my legs at the same time," Bobby assures us.



NEIL ZLOZOWER

"We be haulin' a heavy load," the boys say.

Poison



NEIL ZLOZOWEN

WARRANT

A TOUCH OF SLEAZE

BY TOM HARKNESS

YOUNG ROCKERS SCORE PLATINUM SUCCESS WITH **DIRTY ROTTEN FILTHY STINKING RICH.**

The members of Warrant are asked this question every day, every time they encounter a hungry journalist or an inquiring fan — what's the story behind the title of their debut LP, **Dirty Rotten Filthy Stinking Rich**? Is this West Coast quintet extolling the virtues of the glitz-'n-gold lifestyle or are they pointing out the shortcomings of those who live only for accumulating wealth? As one might expect, vocalist Jani Lane, guitarist Erik Turner, drummer Steven Sweet, guitarist Joey Allen and bassist Jerry Dixon each have their own definition of their rather bizarre album title.

"People do always comment about it," Lane said. "They want to know why we used that for a title and why we pictured the fat, ugly guy on the cover. We tell 'em that there's really no big secret meaning. We just liked the way the cover looked with that title and that drawing. We do have a song called *Dirty Rotten Filthy Stinking Rich*, so everything kind of worked together. But we're not trying to make fun of anybody. We're just trying to have fun. That's our main goal in life. We don't take anything very seriously."

"The question I'm always asked is if we're taking a shot at the so-called 'fat cats' in the record industry," Turner added. "I don't think that was even in our minds when we picked out the cover. It happens that the guy on the cover attracts a lot of attention, and in this business that's a big advantage. When you're a new band with your first album out, you need every break you can get. Maybe the cover pissed off a few people in the business, but for every person it pissed off, it probably made ten others wonder who the hell the band was that put out the album with the strange title and the weird cover."

It's ironic that Warrant chose to put their fat, ugly, Rolex-wearing, money-grabbing "friend" on the front cover rather than their own smiling faces. In the six months since the group's LP first arrived on the scene, Warrant's good-looking mugs have become some of the most familiar faces in rock, thanks in no small part to the hourly screenings of their videos — especially *Down Boys* — on MTV. The group's syncopated rhythms and well-rehearsed stage moves have created an instant persona for Warrant, making them stick out like a sore thumb from the increasingly predictable pap that is becoming the West Coast metal quagmire.

"We've all seen bands who act so cool that they build up barriers between themselves and their audience," Lane said. "We've always dedicated ourselves to doing just the opposite. We want to break down those barriers — to make the fans feel like they're as important to the show as we are. That's the attitude that comes across at our concerts and in our videos. When we play live, I'm always jumping down into the crowd, shaking hands, taking a drink, making sure that everyone is having a great time. We feel the fans want to see a band that's got their act together, that's worked on their choreography as well as their music. We want them to feel that Warrant gives 'em everything they're expecting."

Warrant has been working on perfecting their musical antics for the

better part of five years, since the day in 1984 when L.A. natives Dixon and Turner first formed the band. After going through the usual lineup changes while the pair sought musicians who shared their "fun loving" attitude, they finally met up with Ohio natives Lane and Sweet, who had first travelled to Miami seeking fame and fortune before finally relocating to the City Of Angeles. When Indiana-native Allen joined a few months later, Warrant's lineup was complete, but the long climb to the top was just beginning.

"We were your typical starving rock and roll band," Lane said. "We all lived in a small apartment that had more dirt than class. I remember the first thing Steve and I did when we moved to L.A. was buy a jar of peanut butter and a loaf of bread. Then we had to use his credit card to spread the peanut butter because we didn't have any silverware. We made it a house rule that no women were allowed in the apartment unless they brought groceries. Thankfully, the girls we met — and there were a lot of 'em — were very generous. They kept us alive in more ways than one."

As soon as the band had settled in and written some songs, they began an aggressive self-promotion plan, rehearsing all night, then spending most of the following day sticking flyers advertising their next club appearance on any store front, lamppost or car window they could find. With their overt sexual images — one, in particular, featuring the guys apparently involved with five of their female admirers — the flyers became infamous around Los Angeles. But they did the trick, and soon Warrant emerged as one of the city's most talked-about young groups. They sold out 12 consecutive shows in L.A., breaking the house record at Gazzari's — a record previously held by none other than Van Halen.

"We never wanted to be just another band out here," Turner said. "We didn't want to be just another brick in the wall. That's why some of the promotional things we did in the early days were very outrageous. We stressed the sexy and the funny aspects of Warrant, hoping that once people came to check out those things, we catch 'em with our music. It seems to have worked out well."

While they were breaking house records, the record labels began to take notice of Warrant, and by early 1988 the offers began flooding in. A bidding war burst out, with three major labels each trying to top the other's offer in order to get Warrant to sign on the proverbial dotted line. Finally, after three months of negotiations, the boys signed their deal and immediately went into the studio to lay down the tracks that emerged as **Dirty Rotten Filthy Stinking Rich**. As soon as the album appeared, fans could sense there was something different about this band. And the fact that they've turned the disc into a platinum success proves they were right!

"People like us because they're looking to have a good time and so are we," Lane said. "There's nothing dark or dreary about us. It's impossible to believe that anyone could come to our show or listen to our album and not end up with a smile on their face." □

Jani Lane

JEFFREY MAYER



WHITE LION

FIGHTING FOR SUCCESS

BIG GAME SOARS TO THE TOP MAKING NEW YORK ROCKERS INTERNATIONAL STARS.

BY DON MUELLER

The place: New York City. The time: eight o'clock in the evening. The occasion: a party celebrating the platinum certification of White Lion's latest LP, **Big Game**. Four leonine-maned band members saunter casually into the crowded party room, dividing the floor like Moses at the Red Sea as patrons scramble to get out of their way. "What have we got, the plague?" drummer Greg D'Angelo jokes as friends and family scurry away from the conquering heroes as they enter the room. Soon, however, the super cool Big Apple throng realizes that talking to the guests of honor isn't out of the question and, before long, D'Angelo, guitarist Vito Bratta, vocalist Mike Tramp and bassist James Lomenzo are surrounded hip-deep in well-wishers wanting everything from an autograph to a few words of wisdom.

"A New York crowd is different from anyplace else on earth," Tramp says with a big grin. "We had a party for the album in Los Angeles and the whole atmosphere was so different. The people out there just run up to you and mob you as soon as you walk into the room. In New York, the people at a party like this don't want to seem too anxious to be seen talking to you. They don't want to be seen kissing up to a rock musician. It's part of the New York attitude, I guess."

Thankfully for White Lion, the rest of the nation has embraced them a little more warmly than their homegrown supporters. Wherever the boys go these days, they're greeted with the kind of frenzied response reserved for only the biggest bands in rock. But considering Tramp's pinup appeal, Bratta's high ranking among young guitar superstars, and the respect garnered by both Lomenzo and D'Angelo, such a reaction is not only warranted but expected. But it's never taken for granted by the band members themselves.

"We can remember walking into clubs and nobody wanting to talk to us," D'Angelo says. "That wasn't too long ago. Things have gotten a lot better. Having the last album (**Pride**) go double platinum, and this one headed in the same direction hasn't hurt us one bit. It's great that people want to see us when we play live, and that they want to meet us if they get the chance. This is the kind of stuff we've always dreamed about, so we're certainly gonna enjoy it now that it's here."

With **Big Game** fast approaching the double platinum sales mark enjoyed by its predecessor, White Lion now rank as one of the most successful hard rock bands around. Their ability to write instantly infectious metal anthems like *Wait, When The Children Cry*, and their latest, *Little Fighter*, mark them as a group that bring forth the best in rock traditions. As Tramp points out, White Lion are not ashamed of citing their influences — though they are always determined to create a style and sound uniquely their own.

"If you crossed the Beatles with Led Zeppelin, you'd end up with something like what we sound like on **Big Game**," Tramp says. "I know that to some people it's almost sacrilegious to mention 'holy' names like the Beatles or Zeppelin in the same breath as your own band. But that doesn't scare me. I think we've got the talent and the songs to back up a statement like that. I'm not ever going to say White Lion are as good as the Beatles, or something outrageous like that. But we have excellent melodies in our songs, while maintaining our heavy edge. I think we have the best of all musical worlds."

Still, a problem has developed for White Lion over the last few years. Some rock pundits claim the band is too blatant an amalgam of rock influences. They've pointed out that Bratta's six-string style is highly reminiscent of Edward Van Halen's, and Tramp has often been accused of borrowing liberally from the Vince Neil and David Lee Roth book "How To Be A Rock Frontman". Though the group has gone a long way towards carving out their own identity on **Big Game** (and while it's hard to argue with two LPs that have sold a combined total of over four million copies), these charges still hit a sore nerve within the band.

"I hoped that **Big Game** would put an end to people saying that I'm trying to be Roth," Tramp says. "We've heard all the talk, but it's never bothered us too much. We know that people in this business — especially press people — like to have reference points. So they compare me to Roth, just as they compared him to someone like Mick Jagger. That's just the way it is. All we can ask is that people listen to the album and see us live, then make up their own minds. I don't think there's any way anyone can say what we're doing isn't very inventive and very exciting."

Fans everywhere have been getting the chance to make up their minds about White Lion up-close-and-personal during the last few months. Soon after the album's release last June, the group hit the road opening for Ozzy Osbourne. When that tour was over, the band had three different tour offers waiting on the table. But as their album soared up the charts, they began to consider headlining their own tour. Though the group's manager insisted there would be no headlining until after the group's next album, Tramp admits that the idea does hold a certain amount of appeal.

"We never intended to headline at all on this tour," he says. "There's too much pressure associated with it. If we could have three successful albums under our belts, then it would make a lot of sense. But we all have the feeling that if we went out right now, we could do well. We want to play Madison Square Garden as a headliner. We want to sell out the L.A. Forum. That's what we dream about. There is a lot of temptation to do it now, but we've always been a patient band. We're good at waiting for the right time to do something, and then to take advantage of the opportunity. We feel our patience will pay off again this time." □



HURRICANE ALICE

STORM WARNING

LATEST L.A. HOTSHOTS SHOW THEY'VE GOT THEIR OWN WAY OF TAKIN' CARE OF BUSINESS.

BY ANDY SECHER

That bottomless well known as the Los Angeles metal scene has produced yet another winning item — Hurricane Alice. Like most of the groups on that now-legendary scene, this four-man unit migrated to the City Of Angels from distant ports of call — Minnesota, in this case. But it didn't take long for vocalist Bruce Naumann, guitarist Dan Gill, bassist Ian Mayo and new drummer Jackie Lamas to incorporate many of Sin City's wild ways into their lifestyle. And it took 'em an even shorter time to land a major label record deal. In fact, after only seven gigs on the L.A. club circuit, Hurricane Alice signed a major label deal for big bucks. These guys aren't worried about living up

to the big expectations their label has for them, however.

Hit Parader: If someone had never heard your music or seen you live, what would you tell them about Hurricane Alice?

Bruce Naumann: I'd tell 'em they were in for a big treat! I don't want to sound too egotistical, but I really believe that we're gonna be the next big thing. We've got everything any fan could want. We've got a guitar player who can match anyone around. We've got a killer collection of songs, and I like to think that I'm a pretty entertaining frontman.

HP: Sometimes it's difficult for a young band to capture their live excitement on vinyl. Was that true for Hurricane Alice?

BN: Yeah, I guess in a way it was. That was the goal we set for ourselves — to make sure the music on the album was just as exciting as what we play onstage. I think we're still probably a lot more comfortable onstage than in the studio.

HP: Tell us about some of your favorite tracks on the album.

BN: There's one called *Young And Crazy*, which is my favorite at the moment. We like to drive around L.A. on our Harleys, and that song is all about guys who love their motorcycles more than anything else in life. There's another one called *Bad To Love*, which is about how crazy the L.A. music scene can be. The chicks out here are absolutely nuts. They'll do just about *anything* to get your attention, and we love it. We also have one called *Tear The House Down*, which is about trashing hotel rooms in the grand rock and roll tradition. All our songs are just great, goodtime rock tunes.

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Photos by Neil Zlozower

HP: Before we go any further, we've got to ask you about the band's name. How did you come up with a moniker like Hurricane Alice?

BN: A couple of years ago, before we came out to L.A., we were all in a band called Hurricane. Since there was already a band by that name signed to a label, we knew we had to change our name. Just about that time, we were listening to the news one night and the weather guy was talking about a storm that was about to hit the coast of Florida called Hurricane Alice. We just liked the way that sounded.

HP: You mentioned before that you like to have a good time onstage. Can you give us an example?

BN: One example that comes to mind right away is something which happened a few months ago in a club in St. Paul. That's home for me, so I wanted to make sure it was a great show. We were even filming part of it. But right in the middle of the show, this chick jumps onstage and starts to strip. I don't mean she was taking off one piece of clothing, she was going for it! When she was totally naked, she started gyrating around the stage. Of course, the film crew was getting everything she did on film. The funny part was that we later found out she was the sheriff's daughter. A couple of days later, he paid us a visit, and we thought we were in really big trouble. But he was cool.

HP: Here's your big chance — sum up what you'd like fans to know about Hurricane Alice.

BN: Let's just say that Hurricane Alice are like a bunch of wild animals ready to break loose. We didn't play live for a few months while we were



ANNAMARIA DI SANTO

Bruce Naumann: "The chicks in L.A. are absolutely nuts."

in the studio, and now we're ready to kick ass! We're gonna be the next big thing — I'll say it because I mean it. I know that may sound arrogant, but I'm gonna believe it until somebody proves me wrong. □



LIVE ON STAGE

BON JOVI

Eight months on the road, six million albums sold, two million fans entertained at their concerts — 1989 hasn't been too bad for the guys in Bon Jovi. With their latest stage show ranking as one of the most successful — and spectacular — in rock history, vocalist Jon Bon Jovi, guitarist Richie Sambora, keyboardist Dave Bryan, drummer Tico Torres and bassist Alec John Such are now the highest grossing American metal act of the decade. Such a financial achievement seems to mean little to these New Jersey rockers, but there's no doubt that few groups work harder at perfecting their craft than Bon Jovi. Each night on tour, they sweat their brains out for two hours, playing their hits, climbing their customized ramps, and making sure that everyone has the time of their lives.



TODD KAPLAN

Richie Sambora: "I keep thinking each show is the best we can do — but we keep getting better."



NEIL ZLOZOWER

Tico Torres: "Bon Jovi is just a traveling three ring circus."



TAMI LANGAN

Alec John Such: "Everyone has a role to play on stage — and we all do it without complaint."

JON PERRIN

Jon Bon Jovi



LITA FORD

DOIN' IT RIGHT

BLONDE BOMBSHELL WATCHES LATEST LP SOAR PAST PLATINUM A YEAR AFTER ITS RELEASE.

BY TED BUTLER

The music biz is a nutty place! If you don't believe us, just check out the twists and turns that Lita Ford's career has taken in the last 12 months. When her album, *Lita*, was first released, the buzz within the metal community had the album destined for great things — and platinum certification wasn't out of the question. Then the video for *Kiss Me Deadly* was released, and the combination of the song's infectious beat and Lita's drop-dead looks propelled the album into the Top 40 of the album sales charts. Tours with the likes of Yngwie Malmsteen and Bon Jovi soon followed, giving the album another boost towards platinum. Then, suddenly, the bottom dropped out.

Despite the diligent efforts of Ford's manager — Ozzy Osbourne's wife, Sharon — and a big push for Lita's next video, *Back To The Cave*, the album started heading south at an alarming rate. By February, the disc had all but vanished from the charts and was moving only a few thousand units each month. Many within Ford's record label advised the blonde guitarist/singer to head back to the studio to begin work on her next album. Then the label decided to give in to Sharon Osbourne's constant badgering and invest \$100,000 in a video for *Close My Eyes Forever*, Lita's duet with Ozzy Osbourne. Within weeks of the video's release, it became an MTV staple. The single reached Number 1 on the charts, and the long-dormant *Lita* LP regained its bullet as it shot back up the charts on its way to platinum certification. Only months after feeling satisfied that her album had put her on the verge of stardom, Lita Ford found herself sitting at destiny's doorstep.

"It's been a really strange year," she said with a big smile. "But it's an experience I'd never want to change. To see my faith in the album — and the faith Sharon showed in the record, and in me — turn out the way I wanted them to is one of the great experiences in my life. I always felt the song *Close My Eyes Forever* was a hit, and I know more than a few voices were raised at the record company against it. But I'm glad things finally worked out the way we all wanted them to. I'm happy, Sharon's happy and the label's ecstatic. It's the first platinum success they've had with a hard rock act in a very long time."

Ironically, the success of the *Lita* LP forced Ford to drastically change her plans for the latter part of 1989. Originally, she had planned to venture to London to begin work on her followup album last June. But when *Lita* took off again, she was advised to launch her first headlining tour instead. The folks at her record company believed that a solid tour — and maybe even one more video from the album — could take *Lita* double platinum. Obviously, when the opportunity of a lifetime — a chance that Ford has been anticipating for the last 12 years — comes along, you'd better be ready to jump on it.

"I was all ready to go back in and record," Lita admitted. "The studio time had been booked, the songs had mostly been written and the band was ready to go. But when we decided to delay those plans for a few

months and go back on the road, I don't think any of us complained. We all love touring. I live for the chance to get on a smelly tour bus and hit every city in the country. If it was up to me, I'd live on the road. So nobody has to twist my arm to get me back out there."

Still, Ford is very aware that her next album could make her one of the biggest stars in the world. No matter how many copies the *Lita* album sells, the folks at her label now believe that, with a little luck, her next disc could put her in the superstar strata now inhabited only by the likes of Def Leppard, Guns N' Roses and Bon Jovi. Considering Ford's obvious sex appeal, her instrumental skill and her ability to find top-flight material, such a dream could very well become a reality.

**"It's really been a strange year for me
— but it's been a great one too."**

"I don't want people to forget the amount of time I've put into this business," Ford said. "I'm not some kind of overnight success. I don't feel I've got to apologize for anything good that happens to me. I'm certainly thankful to everyone who helped make the last album a success, but I've paid my dues and I've worked my ass off to make sure that I look good and sound good. When I was in the gym sweating and hurting, it was with this kind of success in mind. When I sat at home working on material when my friends wanted to go out and party, it was with this kind of success in mind. I'm ready for anything that's handed me, whether it's good or bad."

"I hear what people are saying about the next album," she added. "I'm not gonna sit here and say that I expect it to sell ten zillion copies. If I did, I think I'd sound like an asshole. But I think this album has shown that people know who I am and like what I'm doing. That means a great deal to me. I'm tired of being an opening act. I'm ready for a little success, that's for sure."

What might Ford's next album sound like? Lita's not talking at the moment, preferring to concentrate her efforts on promoting her current disc. She did indicate, however, that the album will follow a pattern similar to the one used on her recent platinum platter — and a few more "guest stars" may even appear, just as Ozzy, Motorhead's Lemmy and Motley Crue's Nikki Sixx did on *Lita*.

"Yeah, I like working with my friends," she said. "It's a lot of fun, and the results we've gotten have been great. I'm pretty sure Ozzy will be on the album again — otherwise Sharon will probably break his arm. But after the success of *Close My Eyes Forever*, I don't think it'll be too tough to convince him. I want people to work with me, or buy my albums, or come to my concerts because they want to. I think I've got enough to offer to make 'em want to." □

Lita Ford

D



FRANK WHITE

TORA TORA ON THE ATTACK

MEMPHIS METAL MEN
UNLEASH SURPRISE ATTACK
ON ROCK WORLD.

BY ANDY SECHER



Bassist Patrick Francis (left) and guitarist Keith Douglas: "We've been playing together so long we just naturally know what we're gonna do on stage."

It is said that the roots of rock and roll can be traced directly to Beale Street in Memphis, Tennessee. It was on that boulevard in the late '40s and early '50s that black bluesmen immigrating from Mississippi and Louisiana sought a big-city outlet for their wailings. According to legend, it was on Beale Street that a young Elvis Presley first came in contact with the blues, and through his own love of white gospel music, invented a form that would later become known as rock and roll.

We trace all this not to give you your monthly heavy metal history lesson, but to give you an insight into the world that has spawned Tora

Tora, a Memphis-based quartet whose debut LP, *Surprise Attack*, has been making a big splash in rock circles recently. Actually, Memphis' blues roots haven't had much direct impact on vocalist Anthony Corder, guitarist Keith Douglas, bassist Patrick Francis and drummer John Patterson, but the musical heritage of the region they grew up in has given their songs a textural richness sorely missing in the hybridized L.A. metal clones.

"I guess when you've grown up in Memphis, some of the music that's around you does rub off," Corder said. "I don't think we were really that influenced by the music from around here."

We were always into people like Kiss, just like everyone else all over the world. But because there aren't that many hard rock bands coming out of Memphis, we were able to find our own sound and our own style without competing with a lot of other groups in clubs."

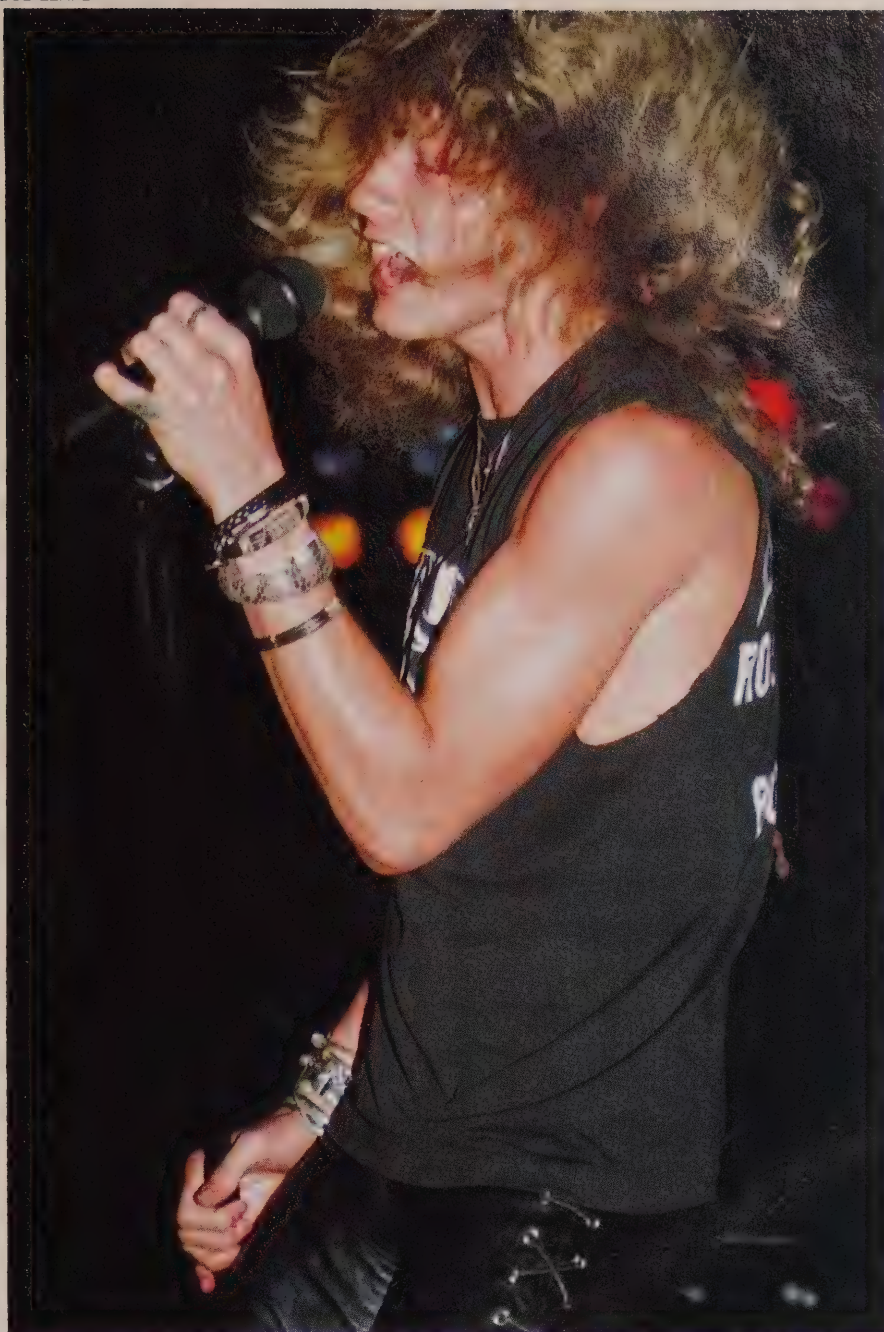
In fact, the lack of a Memphis hard rock scene proved to be a blessing in disguise for Tora Tora during the band's early days. Unable to find places willing to book them for more than a once-a-month gig, the band rented a warehouse to serve as a practice facility — as well as a hideaway for weekend parties with their friends. Soon, however, word spread through the Memphis underground that Tora Tora's weekend bashes were *the* place to hang out and, before long, the band was routinely packing 500 fans a night into their own private club.

"We rented the place from my dad," Douglas said. "He was always warning us that he didn't want us having any sort of party in the warehouse, but what he didn't know was that we'd been charging admission to our shows. So when he came up to us one night and started giving us a real hard time about having a few hundred kids piled into his warehouse, we just pulled out this huge wad of cash. His attitude changed in a hurry! The funny part was that a few days later, he went out and bought us a sound system for the place."

"That just goes to prove that if you want to do something bad enough, you can always find a way," Corder added. "In fact, the guy who eventually signed us (Bryan Huttenhower of A&M Records) first saw us in the warehouse. So not only did the place make us a nice living, it allowed us to showcase for the labels as well."

It's easy to understand why Tora Tora's rich, hook-laden sound attracted record company interest from coast to coast. Tunes on *Surprise Attack* like *28 Days*, *Love's A Bitch* and *Walking Shoes* (their first single and video) deal out down 'n dirty rock and roll with a confidence and panache rarely heard these days. Rather than relying on image, these guys let the music do their talking, which is full of rugged riffs and tunes with more hooks than a fisherman's bait box. Tora Tora know that image can carry you a long way in the world of rock and roll, but a solid musical foundation will keep you on top a lot longer.

"When we go onstage, we're always just wearing jeans and T-shirts," Francis said. "Nobody's told us to change that, and we wouldn't even if they did. Some people from the labels that came to check us out talked to us about fancier stage outfits, but we don't want any part of that. I think we'd feel real foolish if we had to go up there all dressed up. T-shirts and jeans are work clothes, and we like to get up onstage and sweat. We want everyone listening to the music, not talking about what we're wearing."



Vocalist Anthony Corder: "Growing up in Memphis allowed us to find a sound and style of our own."

Now the next step in Tora Tora's career is about to begin. They know they've done all they can on the local Memphis scene, and with their LP out and their video burning up the MTV airwaves, it's time to hit the highway and take their show on the road. These guys can barely contain their desire to put Memphis in their rear-view mirror and find out what the rest of the rock and roll world holds in store for them.

"I can't wait to get out of here," Francis said with only the slightest trace of a smile. "If it was up to me, I'd just buy the biggest Harley I could find, throw all my stuff on the back and get out on the road. I'd just agree to meet everyone at the next stop on the tour and hook up with 'em there. I don't think any of us have

any regrets about leaving Memphis. We've paid our dues here; now it's time to test ourselves against the best competition we can find."

"We can't wait to get to places like L.A.," Corder said. "We've never been there, and we're real anxious to find out if all the stories we've heard are true. We did get the chance to visit New York for a few days a little while ago, and that was wild. Memphis might be known for its music, but actually it's a real quiet place, except for a few hours on the weekend. New York was wilder in the middle of the week than Memphis is on the weekend! We loved it! We think Tora Tora can handle just about any situation we find ourselves in. I guess the bottom line is that we want to launch a surprise attack on every city we hit." □

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FASTER PUSSYCAT

SEARCH AND DESTROY

West Coast Rockers Rally Around

Wake Me When It's Over.

BY ROB ANDREWS

Faster Pussycat are a band you either love or hate. There's really no middle ground with these L.A. rockers who espouse a fast-living lifestyle and a musical stance that's as high-stylin' as they come. Either you love the energy put forth by vocalist Taime Downe, guitarists Brent Muscat and Greg Steele, drummer Mark Michaels and bassist Eric Stacey, or you despise the makeup, lace and leather that are an integral part of the Pussycat's attack. At the moment, it seems that more fans are rooting for these West Coast pretty boys than against them, a fact shown by the success of their second LP, **Wake Me When It's Over**. Recently, we got together with Downe and Stacey to discuss the ups and downs in the career of Faster Pussycat.

Hit Parader: Does it bother you that some people would rather rag on the band's look than try to understand what Faster Pussycat is about?


Taime Downe: We've always done exactly what we want to do, so it would be ridiculous for us to assume that everyone's gonna love us. We like being a bit bratty at times, and people don't necessarily understand where we're coming from when we get like that. But that's okay. There are enough people who at least make an effort to listen to our music. We're not hard to understand. We're a blues-based band with a lot of funk groove floating through our songs.

Eric Stacey: A lot of bands claim to be the new big thing. But let's face it, nobody's doing anything that's *really* new — including us. Everybody's copying the bands they listened to when they were kids. Faster Pussycat aren't a new revolution in music; we just play our music, and I think we do it well. What we are is a late-'80s interpretation of what we grew up on.

TD: We've got a heavy-duty Banana Splits influence in our band. Remember them? They were a big influence, along with Josie and The Pussycats. We want to tour with Josie so we can have the Pussycats & Pussycat tour. It'll sell out everywhere!

HP: Why did you call the new album **Wake Me When It's Over**?

TD: There's not even a song on the album with that title! How can we call



Every one of these babies



Eric Stacey and Taimé Downe: "It would be ridiculous to assume that everyone's gonna love us."

it that without having a song called *Wake Me When It's Over*? (laughs) Actually, there is a line in one of our songs that says that — and we'll be quizzing everyone out there about what song it is. If you're young, attractive, female and know the answer, you just might win the weekend of our dreams with Faster Pussycat.

ES: The title is appropriate, because in the last year we had to go through four different producers and we had a ton of personal problems. It's been a real nightmare at times. We just wanted to say, "Hey, wake me when this is over."

HP: Why did you have so many problems with producers? We'd think they'd be lining up for the chance to get their hands on you guys.

TD: Maybe *you'd* think that, but in this business a lot of strange things can happen. Our first album didn't go gold, and that's all some producers care about. They don't want to spend three months of their lives on a project that's not guaranteed to make them big bucks. We scare some producers because we're not a generic band. We're not a Top-40 band either. Some producers only want to work with Def Leppard. Sorry, but that ain't us.

ES: This is a much stronger album than the first because we had a lot more time to write the songs. On top of that, we were on the road for nine months last time, and any band — I don't care how good or how bad you are — is gonna improve musically working that hard night-in and night-out. There's no substitute for the tightness you get playing together onstage all the time. That tightness really comes across on this record. We're just going back on the road now, and we can't wait to let everyone hear the new stuff live. It'll be hot!

TD: Some nights we'll play a really sloppy set, and somebody who hasn't seen us for a while will come up and say, "Hey you guys were great tonight." We'll look at him like he's nuts. We know when we suck.

HP: You seem a little pissed off about the fact that a lot of L.A. bands have achieved platinum success while Faster Pussycat has struggled for what they've achieved. Is that true?

TD: Sure it's true. We don't hold anything against those bands. Everyone in those groups are our friends, and we're always hanging out and having a good time. But we know we're a good band; we don't have to hide that fact. People have gotten a misguided picture of us, for some reason. We're not really out to change that, because people can think what they want where Faster Pussycat are concerned. All we'll say is that if you like rock and roll and you don't give us a fair listen, you're missing something good. □

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SHOOTING STARS

Vain

Thanks to the international success of bands like Metallica, Exodus and Testament, San Francisco has earned the reputation, in the last few years, as a heavy metal capital. These days, however, seems as if the City By The Bay is going out of its way to change its image. Don't worry the place still loves its metal, but now more commercially oriented metal acts are beginning to take root in the Bay Area's rich soil. One of the best of this new crop is Vain, a hard-charging quintet who have just released their debut LP, **No Respect**. Vocalist/guitarist Davy Vain, bassist Ashley Mitchell, drummer Tom Rickard and guitarists Danny West and James Scott may not have yet received the kind of respect they deserve, but they feel confident that their music will soon earn them the critical and commercial kudos they seek.

"We're good ol' straight-ahead rock and roll band," Davy Vain said. "I know all about the thrash roots of the Bay Area because I've worked with bands like Death Angel in the past as a producer. But we aren't trying to play that kind of metal. We're just a sleazy, sexy, good-time band that loves loud guitars and loose women. But we're not making sex into something cheap or tawdry. It's just a fun part of life—just like rock and roll."

With tracks like *Beat The Bullet*, *Without You* and *1000 Degrees* leading the way, it seems certain that Vain's debut disc will make a big impact on the hard rock scene. No one's saying that you haven't heard their tales of love and lust before, but when a group plays with power, passion and precision, they can bring new life to themes as old as rock itself. For these guys, rock and roll is an attitude, and that comes across in every note they play.

"We just like to turn the amps up real loud and let the guitars wail away," Vain said. "We're not trying to make any great statements about life. We just wanna have some fun, and make sure the people who buy our album have an even better time than we do."

Nitro

The title of Nitro's debut LP is **O.F.R.**—which stands for Out-Fuckin'-Rageous. That certainly is an apt description for a band whose guitarist boasts of playing a four-necked guitar and a singer who claims to have a six-octave range. Nitro want to be the most outrageous group around, but they also want to maintain a degree of



Vain (l. to r.): Tom Rickard, Davy Vain, Ashley Mitchell, James Scott, Danny West.



Nitro: Outrageous!

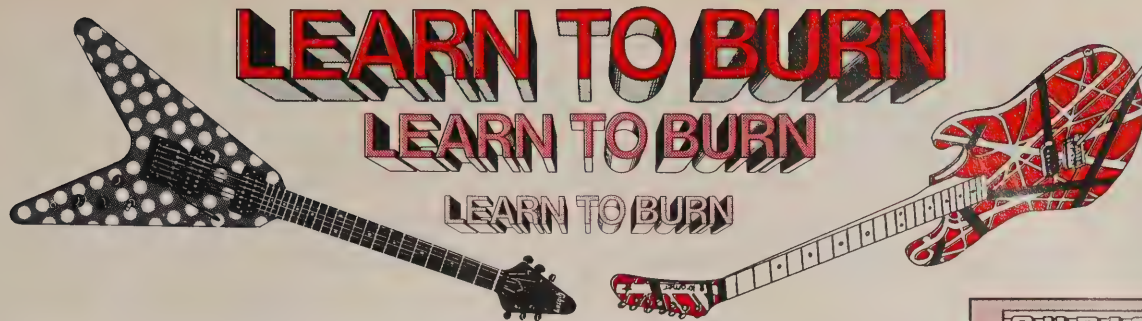
musical credibility. That's tough to pull off in the hype-conscious world of rock and roll, but vocalist Jim Gillette, guitarist Michael Angelo, drummer Bobby Rock and bassist T.J. Racer may just be the guys who can do it.

"We wanted to do things that had never been done on record before—and we did," Angelo said. "We didn't want special effects. We didn't need special effects. We are special effects in our own right. We've taken everything to the farthest extreme imaginable, but we're not putting on an act. What we do is outrageous and it is wild. But it's just us being us. We couldn't be this insane if we were just putting on an act."

Some of you may already be familiar with

Gillette via his **Metal Power** instructional series, and Angelo from his **Star Licks** home video. With sales of those cassettes nearing the 100,000 level, there's no doubt that Nitro have a strong fan base on which to launch their career. The group knows, however, that it'll take more than outrageous haircuts and instrumental pyrotechnics to turn their band into a major league success.

"This album delivers the goods," Gillette said. "If the songs we play don't rock your ass off, you'd better call the coroner 'cause you must be dead. We're taking metal to new limits. After you hear our songs, fast doesn't seem fast anymore and high doesn't seem high." □



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BANDS

- ☐ **WHITESNAKE:** Still of the night - Is this love - Give me all your love tonight - Here I go again - Slide it in - Love ain't no stranger - Straight for the heart
- ☐ **DEF LEPPARD:** Photograph - Too late for love - Bringin' on the heartbreak - Foolin' - Die hard the hunter - Animal - Hysteria
- ☐ **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- ☐ **WHITELION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- ☐ **METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - Battery
- ☐ **JUDAS PRIEST:** Love bites - You've got another thing coming - Some heads are gonna roll - Electric Eye - Parental Guidance - Heavy metal - I'm a rocker
- ☐ **AC/DC:** Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to hell
- ☐ **CINDERELLA/GUNS N' ROSES:** No-body's fool - Shake me - Gypsy road - Somebody save me - Welcome to the jungle - Paradise city
- ☐ **POISON:** Talk dirty to me - I won't forget you - Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
- ☐ **BON JOVI:** Wanted, dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Only lonely - Bad medicine
- ☐ **MOTLEY CRUE:** Too young to Fall in love - Live wire - Looks that kill - On with the show - Red hot - Ten seconds to love - Merry-go-round - Take me to the top - Smokin' in the boys room

STYLES

- ☐ **EDDIE VANHALEN:** Panama - Hot for teacher - Ain't talkin' 'bout love - Eruption - Somebody get me a doctor - Running with the devil - You really got me - Jamie's cryin'
- ☐ **RANDY RHODES:** Crazy Train - You can't kill rock & roll - Sato - Believer - Over the mountain - Flying high again - I don't know - Dee
- ☐ **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell
- ☐ **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hog Dog and a shake - Just like paradise - Stand up
- ☐ **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
- ☐ **VIVIAN CAMPBELL:** Holy Diver - Last in line - Rainbow in the dark - We rock - Stand up and shout - Don't talk to strangers - Hungry for heaven - Rock n' roll children

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Indie Reviews

BY ANDY SECHER

Rating system: ***** = excellent **** = very good *** = good ** = fair * = poor

Old Skull

Get Outta School

Old Skull bill themselves as "the youngest punk band in the world"—with an average age of 9, who's gonna doubt 'em? That's right, the average age of guitarist/vocalist J.P. Toulon, his keyboard-playing brother Jamie and drummer/vocalist Jesse Collins-Davies is 9! But before you dismiss Old Skull as some cutesie idea from the mind of a sicko parent, check out their debut LP, **Get Outta School**. This damn thing has more energy and intelligence than most of the metal fodder out there these days. Songs like *Skate Or Die*, *Love Is Hell* and *Kill A Dead Eagle* rock with a good-natured intensity that is a pleasure to listen to. Good work guys!

Rating: ****

Victory

Culture Killed The Native

How can a band take a step backwards and forwards at the same time? Well, Victory has managed to do just that on their latest LP, **Culture Killed The Native**. Their step back is retreating from the major label distribution they enjoyed on their two previous LPs to the indie efforts of Rampage Records. Their step forward, however, is far more important—namely their staggering musical growth on their latest disc. When the band was fronted by former Ted Nugent singer Charlie Huhn, Victory may have been the weakest major label act in the world. But now that Huhn has been replaced by iron-lunged Spaniard Fernando Garcia, Victory *deserves* major label recognition. Hopefully new songs like *So They Run*, *On The Loose* and *The Warning* will give these German rockers another shot at the big time—and maybe they will take better advantage of it this time around.

Rating: ****

Obituary

Slowly We Rot

Metal is designed to be outrageous, outlandish, even a little disgusting. Obitu-



Mordred: The new kings of Bizarre Metal.

ary, however, take the form to new depths of blood-soaked perversity. Let's face it, any band that records tracks like *Internal Bleeding*, *Suffocation*, and *Deadly Intentions* aren't interested in raising the intelligence level of their listeners. This is shock rock, pure and simple. But while vocalist John Tardy, guitarists Trevor Peres and Allen West, bassist Daniel Tucker and drummer Donald Tardy present their music with straight-faced sincerity that is somewhat scary, their sloppy execution and haphazard approach dulls the razor-edged intensity they seek. Still, if you like your music simple-minded and horrific, Obituary may be the band of your dreams.

Rating: **

Circus Of Power

Still Alive

Circus Of Power's previous vinyl release appeared on RCA Records, so the emergence of this six-song live EP on Metal Blade is somewhat surprising. The bottom line, however, is that this disc's 20 minutes of music is some of the loudest, proudest and

most gut-wrenching metal ever to reach mortal ears. Whether they're playing a band original like *White Trash Queen* or a cover like Rick Derringer's *Still Alive & Well*, vocalist Alex Mitchell and his boys prove they know how to rock with the best of 'em.

Rating: *****

Mordred

Fool's Game

Mordred are yet another Bay Area crunch-metal band. But before you dismiss them as merely another clone of Metallica, let it be said that their debut LP, **Fool's Game**, is one of the most intense, innovative and strange albums of the year. This is Bizarre Metal at its best—and at its worst. If you're not geared for music that grates on the emotions and on the brain at all times, leave **Fool's Game** to those with stronger constitutions.

Rating: *** □

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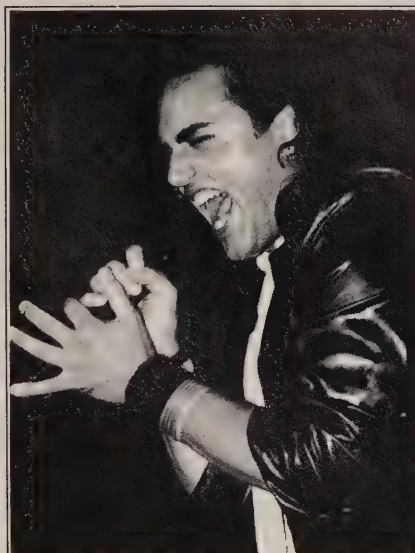


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Mike Monroe remembers the night of December 8th, 1984, very well. That was the night Nicholas "Razzle" Dingley, the drummer for Mike's group Hanoi Rocks, died while out on a joy ride with his Motley Crue buddy, Vince Neil.

"I don't know if I've really gotten over it yet," Mike comments frankly. "I was pretty devastated after Razzle's accident; I just wandered around in a fog. It was shocking and it was a terrible waste."

Razzle's death caused the untimely breakup of Hanoi Rocks. Among other reasons, they were all good friends, and the personal loss was intense for all of them. As for other excuses — well, Razzle was the only member of these Finnish natives who understood English at the time.

For those of you into rock trivia, Hanoi Rocks will go into the annals of music history as innovators and trendsetters. Lead vocalist Mike Monroe, perhaps the prettiest blonde boy vinyl has seen, fronted this quintet who assimilated raw street sensibility with a beach boy's sense of fun, then smeared the combination with pink lipstick and stuck it in a gold lame suit. Listen to the LPs *Back To Mystery City* and *Two Steps From The Move*, and you'll realize that Hanoi Rocks were the inspiration for Poison, Motley Crue, L.A. Guns, Guns N' Roses, Faster Pussycat and others in the L.A. street-beat genre.

Hanoi Rocks' fun ended five years ago, a long time ago in the short

★ struggled to survive. I slept on people's floors. I hardly got by, but I did survive. It was a learning experience. I'm glad I was able to go back to the basics."

★ Michael spent his time wandering the street, pondering his place in the scheme of eternity. A glimmer of enlightenment came when a Finnish label offered him a deal to do a low-budget disc. In 1988, Michael Monroe's album, **Nights Are So Long**, was released in Europe.

★ "Nights Are So Long was a one-off thing," Mike explains. "I got a real small deal with a Finnish label — I had \$30,000 to make the whole album — so I did it with the intention of making an 'international demo', so I could get a deal here in the U.S. With the help of that album, I got signed to PolyGram."

★ Now, nearly five years after Razzle's death, Michael is attempting to revive his career with his first U.S. solo release, **Not Fakin' It** — an album that's rocking, raw and fun, all in the same breath.

★ "I wanted to make a record you could listen to all the way through," Mike says contentedly. "As a kid, when I listened to a record, I always skipped over the ballads. I wanted to make an album with no filler, where you don't want to skip any songs." He smiles.

★ *Love's Thicker Than Blood*, *Man With No Eyes*, *Dead*, *Jail Or Rock 'N' Roll* — Michael and guitarist Phil Grandee, drummer Tommy Price, bassist Kenny Aaronson and producer Michael Frondelli have created ★ good-time listening.

MICHAEL MONROE

A TRUE ORIGINAL

FORMER HANOI ROCKS' VOCALIST RETURNS TO THE SCENE WITH **NOT FAKIN' IT**.

BY JODI SUMMERS

attention span of rock and roll fans. Since then, Hanoi Rocks have faded into memory as one of the bands that could have been something special.

C'est la vie. And Michael Monroe — wise and trusting, with a wisdom far beyond his years — never harbored any anger because of the setback to his career. Instead, he drew from his inner strength and persevered.

"We could have gone on, cashed in and sold out the whole thing, but that's not what Hanoi Rocks was about. Instead I did some soul searching and decided what I wanted to do myself. I followed my instincts, did what I thought was right. I was in no rush to get back into the scene. When you lose a close friend, it takes a while to get back into things. I just wanted to face up to everything and really see what was going on."

Post-mortem Michael was wandering around London — Hanoi Rocks' former home base — in a daze. Needing change, he gave up his apartment, moved in with Stiv Bators (of the Dead Boys and Lords Of The New Church), and did some writing with him. Then Little Steven came along and expanded Michael's horizons.

"Steven asked me and Stiv to be on his **Sun City** record. We sang backing vocals in London, then I came to New York to do the video at the end of '85. That's when I discovered New York to be a good working environment because of its energy. It seemed fresh. I could leave the past behind.

"So I moved here. I just had to start all over again, and get over the feeling that someone had pulled a rug out from underneath me. I

★ "I wanted to make the ultimate rock album — straight rock and roll with a live feel," says Michael. "Not Fakin' It doesn't really sound like anything that's out there. Roots-wise, these days, people don't go further back than Led Zeppelin, and that's why a lot of them sound the same. I've always been into the *old* blues guys — like Sonny Boy Williams and Willie Dixon — and I love the '50s, the original rock and roll — Little Richard, Buddy Holly, all that stuff. That's where my roots are. Even though I'm a white boy from Finland, I get into the blues. You can hear that on **Not Fakin' It**."

★ As the story went to press, Michael was in the process of putting together a touring band. Whether he begins his jaunt in the U.S. or Europe has yet to be established. Keep an eye out for him.

★ As for rushing into his future, Michael is in no hurry. He's aware that, just like the LP, his career will fall into place.

★ "Right now I am enjoying this record, savoring my accomplishment. I'm so pleased that I achieved what I set out to do. If people like it, great, that's the icing on the cake. But the most important thing is to be true to myself in whatever I do, without compromising.

★ "I'm so happy," he concludes. "I feel like this is my first album. Hanoi Rocks was our band, but Andy McCoy wrote most of the songs. For **Not Fakin' It**, I had to figure out what *I'm* about and what *I'm* doing here. This album is me! It's made up of my songs, and what I say in those songs is what I feel. That makes me very happy." □

Michael Monroe



INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

The Ibanez RG750

Ibanez, one of this column's favorite guitar companies—for both the quality of its wares and its steadfastly reasonable prices—has taken what it describes as “the next step in development of the Ibanez line.” They’ve refined some of their popular models, and introduced new ones—like the Jem, recently profiled here, and the RG 750, which we’re tackling this issue.

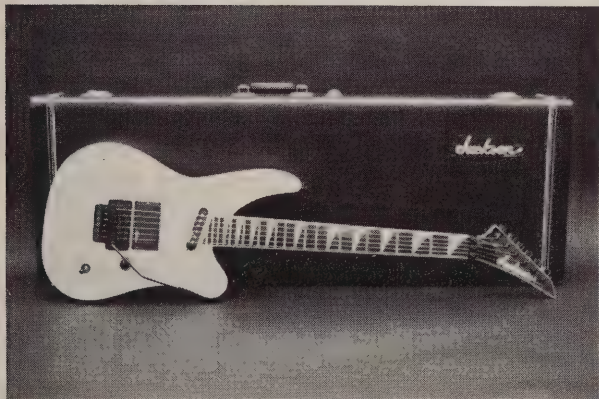
The RG 750 (and its companion model, the 760) is a true professional grade instrument. But true to form, Ibanez promises to price it so the competition can't match it for workmanship and playability. Both the 750 and 760 feature Ibanez's American-made IBZ pickups, bound necks with distinctive “Shark's Tooth” inlays, Ibanez's acclaimed edge locking/fine-tuning Tremelo system, lightning-fast 24-fret one-piece maple necks with rosewood fingerboards, and bodies made of basswood, the hip guitar-body wood of the '80s — and deservedly so, because it combines light weight for comfort with just enough mass and density to ensure great sound and sustain. Both guitars have three pickups: the 750 has a single-coil pickup sandwiched between two humbuckers, while the 760 has single-coils in the neck and middle positions and a bridge-position humbucker. The single-coils, by the way, use the “stack” vertical-humbucking technique pioneered by Seymour Duncan. Controls on both guitars include a five-way blade-style pickup switch, allowing that stat-style “out-of-phase” sound in the in-between positions, and single volume and tone control knobs.

The Ibanez RG 750 and 760—axes preferred by pros like Mike Hickey of Venom and Doug Boyle of Robert Plant's band — is, like virtually all Ibanez guitars, a heck of a deal that's well worth checking out. Now, all you aspiring and/or practicing guitarists on a budget, repeat after me: “Thanks again, Ibanez.” And for more info, write Ibanez at Dept HP, P.O. Box 886, Bensalem, PA 19020.

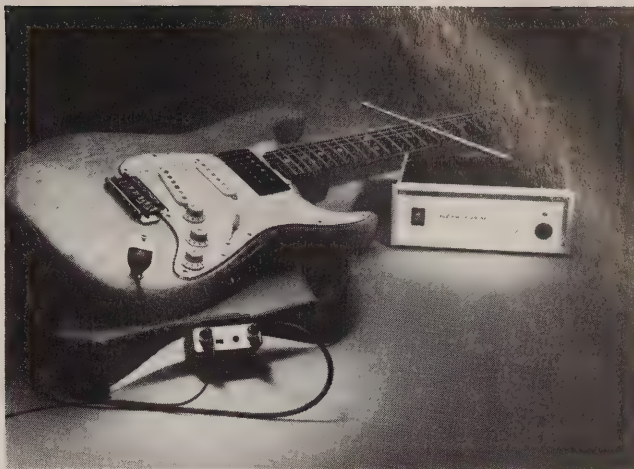




Nady, the wireless-amplification specialists, have a new mid-price wireless system, the 650 VHF. It's rack-mountable with true diversity reception for dropout-free performance, and newly developed filtering circuitry that allows up to ten 650 units to function together onstage. The Nady 650 GT instrument system lists for \$599, the 650 LT Lavalier system for \$639, and the 650 HT handheld system for \$659.



Jackson/Charvel has introduced the latest addition to its line of red-hot rock guitars, the Phil Collen model, named of course for the Def Leppard axeman who custom-designed it with Grover Jackson. The body shape is unique, sort of a reversed Gibson Firebird look, with an arched top, contoured back and neck-thru-body design; the body is made of a maple center block with poplar sides. The fingerboard extends to 24 frets at the upper octave. Standard options include the Jackson Tremolo system, ebony fingerboard, Jackson inlay, head and neck binding, black hardware, and jumbo frets on a 25½ inch scale. The Collen is available with two different pickup configurations—one humbucker or one humbucker and one single coil. High-impedance electronics are used with your choice of Jackson pickups. This is a beauty of a guitar with no expense spared in the making—nor in the buying, as its list price is an imposing \$2400 with one humbucker, and \$2500 with two pickups. For more info write Jackson/Charvel Inc., 4452 Airport Drive, Ontario, CA 91761.



Beyerdynamic's New Wireless Stage-amp series is designed to provide the highest quality at competitive prices, and in compact packages. The NE 42.1-Non-Diversity and NE 42.11 Diversity Wireless Guitar receivers are good examples: both feature simplified controls and the highest level of transmission quality, with an LN compander system providing excellent noise suppression and an expanded dynamic range. Frequency response is 40-16,000 HZ \pm 2 DB, and there's a squelch circuit to automatically mute the receiver when its field intensity is too weak. A special EQ network permits individual sound matching to different guitar amps. And a telescopic antenna lets the units be placed up to 30 meters away under normal conditions. For more info write Beyerdynamics US, 5-05 Burns Ave., Hicksville, NY 11801.



To kick off the introduction of its outstanding new export drum kits, Pearl has just issued a new export series catalog, with exposes not only on all the available kits, but special features on particular items like Pearl's new chain-drive bass pedal, wood-lined shells, and high-tension-style lug casings, as well as info on Pearl cymbals, drumsticks, practice pads and sets, hardware and accessories. For a copy, send \$2 to Pearl International Inc., Attn.: Export Catalog, 408 Harding Industrial Drive, Nashville, TN 37211.

Song Index

90/Don't Close Your Eyes	88/Scared
94/Dr. Feelgood	94/She Likes It On Top
99/Forget Me Not	95/Trouble In Paradise
87/Love In An Elevator	82/Walkin' Shoes

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As recorded by Tora Tora

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KEITH DOUGLAS
PATRICK FRANCIS
JOHN PATTERSON

*I've been up half the night
Tryin' to find out where this windin'
road
Is gonna lead me to
My little lady comin' home so late
She left me feelin' blue
She'll be screamin' and cryin' every
step
Of the way and now is when she'll
hear me say.*

*There's a thousand places that I'd
rather be
I can't take it no more it's easy to
see.*

*I'm puttin' on my walkin' shoes
I'll tell ya baby I'm not your fool
I'm steppin' out my walkin' shoes
I tell ya baby I'm leaving you.*

*I'm telling you I'm gonna set
Things straight cause I'm tired of
tryin' to understand
I'm the one that's down while she's
all
Over town with her Mr. Backdoor
man
No more talkin'
It's time I started walkin'
And it's when you hear me say.*

*There's a thousand places that I'd
rather be
I can't take it no more it's easy to
see
Walk on.*

*My little lady
She's actin' so crazy
She left me here all alone
No more talkin'
Time I started walkin'
Gonna find myself a brand new
home.*

*There's a thousand places that I'd
rather be
I can't take it no more it's easy to
see.*

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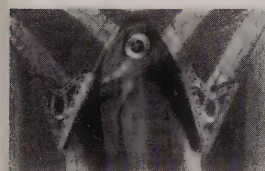
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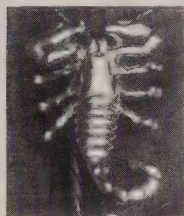
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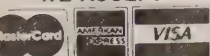
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BFA1304TD	Grateful Dead - Blues for Allah
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LOVE IN AN ELEVATOR

As recorded by Aerosmith
STEVEN TYLER
JOE PERRY

Workin' like a dog fo' de boss man
Workin' fo de company
I'm bettin' on the dice I'm tossin'
I'm gonna have a fantasy.

But where am I gonna look
They tell me that love is blind
I really need a girl like an open
book

To read between the lines.

Love in an elevator
Livin' it up when I'm goin' down
Love in an elevator
Lovin' it up 'til I hit the ground.

Jacki's in the elevator
Lingerie second floor
She said can I see you later
And love you just a little more.

I kinda hope we get stuck
Nobody gets out alive
She said I'll show you how to fax
In the mail room honey
And have you home by five.

Love in an elevator
Livin' it up when I'm goin' down
Love in an elevator
Lovin' it up 'til I hit the ground.

In the air, in the air
Honey one more time now it ain't
fair

Love in an elevator
Lovin' it up when I'm goin' down.

Love in an elevator
Lovin' it up when I'm goin' down
Love in an elevator
Livin' it up when I hit the ground.

I'm gonna be a penthouse pauper
I'm gonna be a millionaire
I'm gonna be a real fast talker
And have me a love affair.

Gotta get my timin' right
It's a test that I got to pass
I'll chase ya all the way to the
stairway honey
And kiss your sassafras.

Love in an elevator
Lovin' it up when I'm goin' down
Love in an elevator
Livin' it up when we hit the
ground.

In the air, in the air
Honey one more time now it ain't
fair

Love in an elevator
Livin' it up when I'm goin' down.

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As recorded by Dangerous Toys

Lyrics by JASON McMASTER
Music by DANGEROUS TOYS

Who is the man in the white vest
I'm getting nervous becoming a mess
Is he the doctor's man to take me
away
Or the same damn demon from
yesterday
Waking up is virtually impossible
Something in this story won't let
me go
You know I'm shaking and I'm feeling
sick
Guess I'm gonna need a vodka quick.

Momma's lace and whiskey on the
top shelf
Somehow they got caught up in
my dream
Monsters on my right and cobwebs
on my left
Scary man standin' right in front
of me.

Hey man I think I like being scared
An' I wish you all were there.

Tomorrow if I get my strength
I'll put my daddy's gun to use
I hate it, I hate it feels like I'm
drowning
The man's tied me up and I think
he's frowning.

Black widow is his favorite bite
Why does the creature cling so tight
Makes her crawl on my face and
neck
God the man drives me a nervous
wreck.

Why am I starting to like this
You know he hasn't hurt me yet
But it's different now just a whim
Maybe I'm becoming his pet.

Hey man I think I like being scared
An' I wish you all were there
Man I really, really think, really
think that I think
I like being scared.

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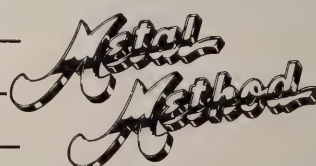
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As recorded by Kix

**DONNIE PURNELL
JOHN PALUMBO
BOB HALLIGAN, JR.**

*What ya doing there in the night time
Why'd ya call me on the phone
Your mama can't solve your problems
When's daddy ever get home
So you did your little blues and cried
In the middle of a suicide.*

*Don't close your eyes
Don't close your eyes
Don't sing your last lullaby.*

*No one there to hold you
No one hears your screams
You live life up and downers
Your nightmares are your dreams
I know it's lonely when you're hangin' 'round
Don't you take it lying down no, no.*

*Hold on, hold on tight
I'll make everything alright
Wake up don't go to sleep
I'll pray the lord your soul to keep.*

*Don't close your eyes
Don't close your eyes
Don't sing your last lullaby.*

*Don't close your eyes
Don't close your eyes
Don't sing your last lullaby.*

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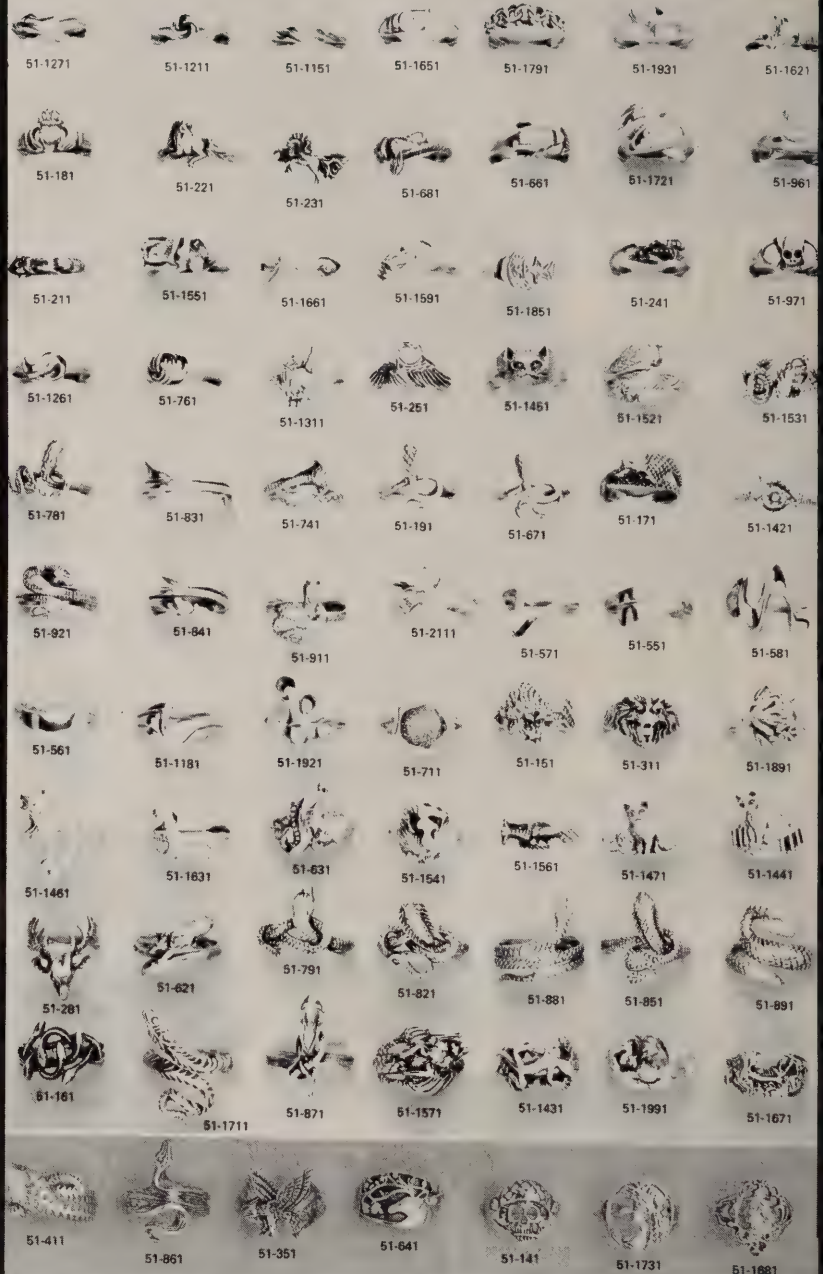
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DR. FEELGOOD

As recorded by Motley Crue

NIKKI SIXX

MICK MARS

Rat-tailed Jimmy is a second hand hood

He deals out in Hollywood

Got a '65 Chevy primed flames

Traded for some powdered goods

Jigsaw Jimmy he's runnin' a gang

But I hear he's doin' ok

Got a cozy little job

Sells the Mexican mob

Packages of candyaine.

He's the one they call Dr. Feelgood

He's the one that makes ya feel alright

He's the one they call Dr. Feelgood.

Cops on the corner always ignore

Somebody's getting paid

Jimmy's got it wired law's for hire

Got it made in the shade

Got a little hideaway does business all day

But at night he'll always be found

Selling sugar to the sweet people on the street

Call this Jimmy's town.

He's the one they call Dr. Feelgood

He's the one that makes ya feel alright

He's the one they call Dr. Feelgood

He's gonna be your Frankenstein.

I've got one thing you'll understand

He's not what you'd call a glamorous man

Got one thing that's easily understood

He's the one they call Dr. Feelgood oh yeah.

He'll tell you he's the king

Of these barrio streets

Moving up to Shangri-la

Came by his wealth as a matter of luck

Says he never broke no law

Two time loser running out of juice

Time to move out quick

Hear a rumor going round

Jimmy's going down

This time it's gonna stick.

He's the one they call Dr. Feelgood

He's the one that makes ya feel alright

He's the one they call Dr. Feelgood

He's gonna be your Frankenstein.

Let him soothe your soul

Just take his hand

Some people call him an evil man

Let him introduce himself real good

He's the only one they call

Feelgood.

I've got one thing you'll understand

He's not what you'd call a glamorous man

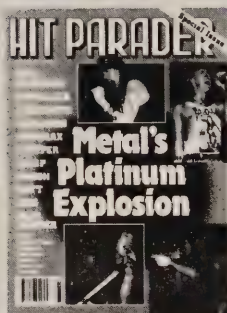
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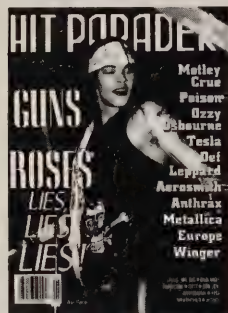
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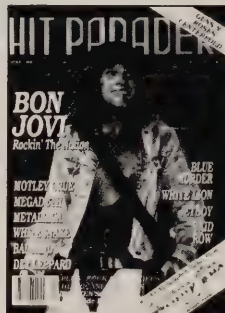
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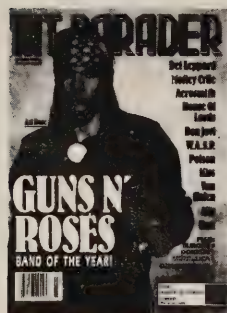
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SHE LIKES IT ON TOP

As recorded by Wicked Teaze

SHAWN ALBRO
SCOTT WALLACE

She's got legs
She's got eyes
She's got those razor sharp
fingertips
That rip my insides
She likes leather
She likes it tight
She likes to love me
Every night.

Well let me tell you
That my girl is really hot
And she's always ready to trot
And when morning comes
Well she just won't stop
Because my little girl
Likes it on top.

She's got desire
Burnin' in her eyes
I feel the fire
When my baby walks by
She tastes like honey
Yeah she tastes so sweet
It don't take money to satisfy me.

She's got the hunger
She's got a fire
She's got a burnin' desire.

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TROUBLE IN PARADISE

As recorded by Princess Pang

J. FOSTER
J. LEWIS
N. JOHANSEN
B. KEATS
A. TJERNON

*Caught me downtown
On the southside of Holy Joe's place
Cool and crazy
The temperature's a hundred
degrees
The kids are high tonight
Hangin' on a loaded dime place
Mr. Cody's got his head down
Below his knees
Prayin' please lord please.*

*I think I saw somebody lookin' at
me
A couple of naked eyes
It's just another face cryin' in the
dark
It's trouble in paradise.*

*Jamie's cryin' he hasn't got the
will to fight
Hey baby where ya gonna sleep
tonight
Frustrations runnin' round inside
my brain
Don't give me more babe
I think I'm gonna go insane.*

*I think I saw somebody lookin' at
me
A couple of naked eyes
It's just another face cryin' in the
dark
It's trouble in paradise.*

*Think I got myself in trouble again
Somebody told me lies
It's just another face that you can't
trust
It's trouble in paradise.*

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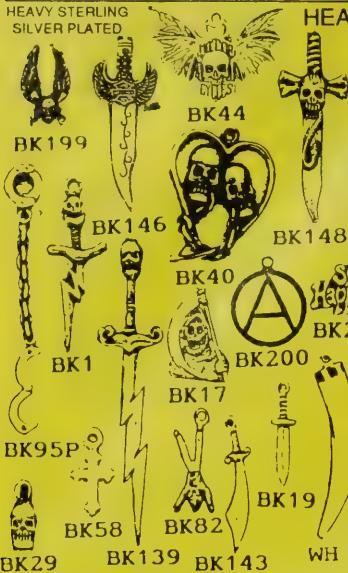
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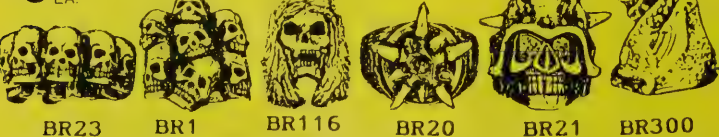
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world
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I'm waiting
You taste the words of my forbidden
kiss
Our eyes connect and we both know
what this is.

I will be your keeper
You possess the key
Forget me not, forget me not
Cause you belong to me
I will be your shadow
When you walk away
Forget me not, forget me not
I will follow you until your dying
day.

A thousand lifetimes long ago
You made a promise we would not
let go
And so I've come for you tonight
And we'll live again before we lose
each other
I climb the stairway to the open
sky
You are my universe I won't be
denied no.
(Repeat chorus)

(When I kiss you, you will be touched
by love)
I climb the stairway to your world
You can feel me there and you know
I'm waiting.

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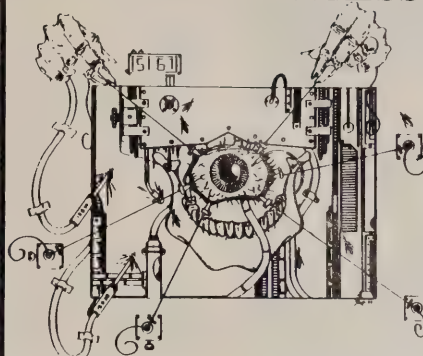


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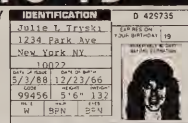
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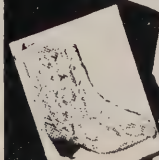
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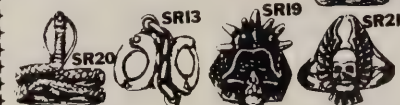
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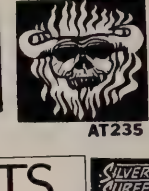
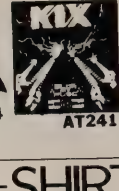
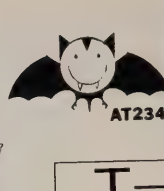
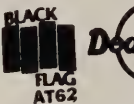
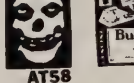
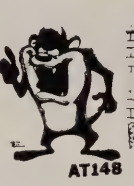
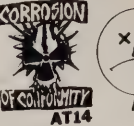
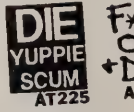


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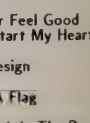
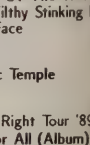
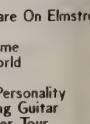
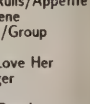
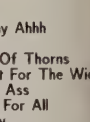
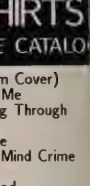
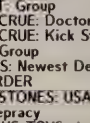
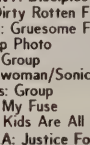
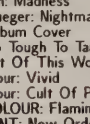
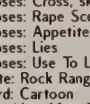
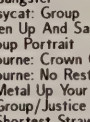
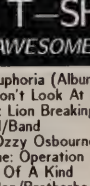
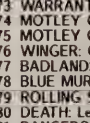
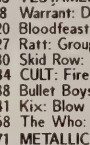
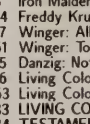
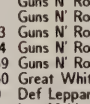
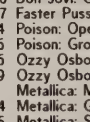
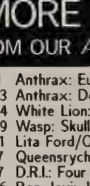
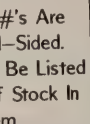
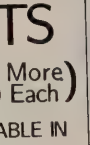
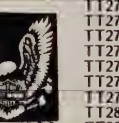
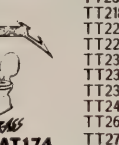
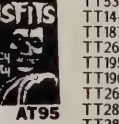
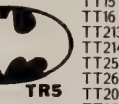
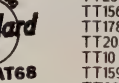
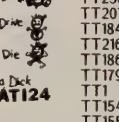
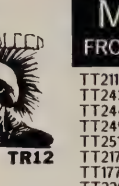
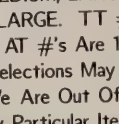
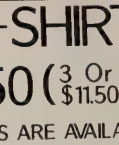
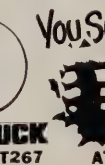
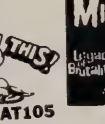
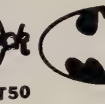
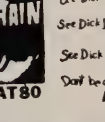
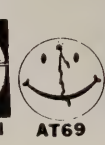
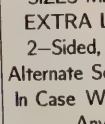
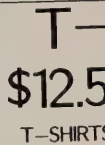
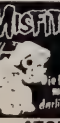
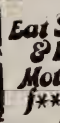
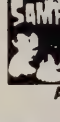
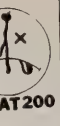
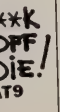
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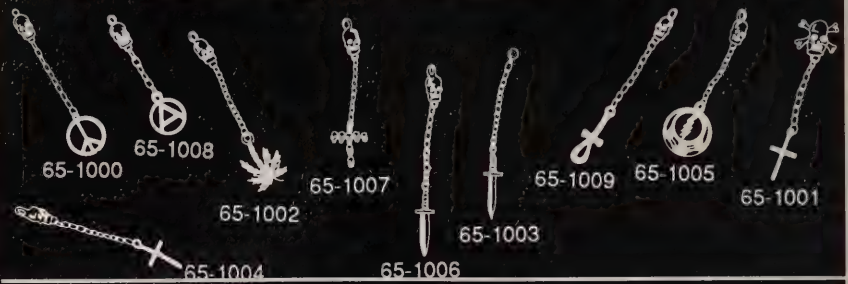
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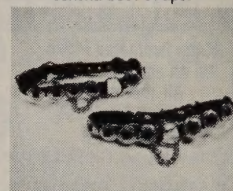
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037	Concha and Fringe Tail Jacket-Spandex-1 size fits all-Black/White Zebra, Solid Black (call for more colors) Unisex	\$135 ⁰⁰
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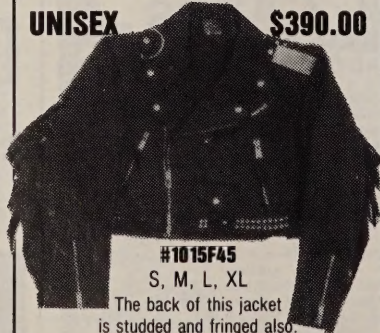
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RICHARD BOLIN,

*Tommy's father—excerpt from the TOMMY BOLIN RADIO SPECIAL
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NOTHINGFACE: The frustration of a character trying to find his way out of a synchro-freeze state.

ASTRONOMY DOMINE: Syd Barrett's amazing psychedelic vision of the Universe.

MISSING SEQUENCES: Bio-atrophy of a population living in the area of "YB-1's" (automated) factories.

X-RAY MIRROR: Your privacy starts to fade when you are scrutinized by your own mirror image...

INNER COMBUSTION: The great achievement of an alchemist, and his not so tragic destiny...

PRE-IGNITION: The story of a "YB-1" automation (robot) working in a Aluminum extraction factory.

INTO MY HYPERCUBE: The logic dripping into a cuboid (cubic) upside-down cell.

SUB-EFFECT: "The one inside" hears a sonar rumour that says: "I'm far from the shore".